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5 0
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4 - 3 = 6

GLORIA IN EXCELSIS DEO.
A Canon of Four in one.
LORD, Tune my Heart within my Breast & Frame it to thy Ho-ly will: and let thy Spirit within me reft, which may my Soul with Comfort fill.
Mr. WILLIAM. TANS'UR.

B Cole Sculp

A Compleat Melody:

OR,

The Harmony of SION.

In Three BOOKS.

CONTAINING.

I. A *New*, and Compleat INTRODUCTION to the *Grounds* of *Muſick*: *Theoretical*, and *Practical*, *Vocal* and *Inſtrumental*: Teaching all its *Rudiments*, and *Compoſition* in all its Branches; by way of *Dialogue*, in a *New* and eaſy Method. With all the uſual *Terms* uſed in *Muſick*, as deriv'd from the *Greek*, *Latin*, *French*, *Italian*, &c.— In *Twelve Chapters*.

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The Whole is Compoſed in *Two*, *Three*, and *Four* Muſical PARTS, according to the moſt *Authentick Rules*; and ſet down in SCORE, (and *Figur'd*) for either *Voice or Organ*, &c.

By WILLIAM TANS'UR, (AUTHOR *of* The Melody of the Heart. *And of* Moral-Philoſophy.)

Thro' all the changing Scenes of Life, In Trouble *and in* Joy:
The Praiſes *of my* GOD *ſhall ſtill, My* Heart *and* Tongue *employ.* Pſal. xxxiv. 1.

The Fourth EDITION; Corrected by the *Author*, according to his *Original Manuſcript*: With large Additions.

LONDON: Printed by ALICE PEARSON, for JAMES HODGES, at the *Looking-Glaſs*, on *London-Bridge*: And alſo Sold by the *AUTHOR*. Price Bound Three Shillings: Or, Bound with *The Melody of the Heart*, in Calf Four Shillings and Six Pence. M.DCC.XXX.VIII.

To Mr. TANS'UR, *at* Ewell, *in* Surry, *&c.*

SIR,

"HAVING diligently perus'd your *Two Excellent Books*, the *one* Inti-
"tuled *The Harmony of Sion*; and the other, *The Melody of the Heart*;
" and finding them both done with so much Judgment, and Ingenuity; and
" the *Tunes* in all their *Parts* so well adapted to the *Words*, and also to
" each other; that I think them much more preferable to any other *Books*
" of *Psalmody* extant: And doubt not, but they will in a great measure, (if
" carefully perform'd to perfection,) dispose that most *Harmonious* Part of
" *Divine Service* to much more *Devotion* than it has been of late Years, for
" want of such Assistance as may now be had from your *Excellent* aforesaid
" *Books, &c.*"

I am, Sir,

Your sincere Friend,

and Humble Servant,

JOHN KNIGHT.

(*Exeter, Jan.* 10. *A. D.* 1736.)

The

The PREFACE. *To all Lovers of* DIVINE-MUSICK.

MUSICK, *is a Divine and Miſterious* Art, *or* Science, *and ought to have the Superiority of all other Liberal* Arts *and* Sciences *whatſoever*; *by reaſon it is employed in the moſt Noble and Higheſt Office that can be performed by either* Men *or* Angels; *which ſoundeth forth the* Praiſe *and* Glory *of the* AUTHOR *of all created* Harmony.

It would be needleſs for me to mention many Authors *to prove the Antiquity of* Divine-Muſick, *by reaſon it was not only held in the greateſt Reverence and Honour, by the moſt Noble and Virtuous Perſons in all Ages, but it was alſo acceptable unto* GOD, *in his Holy* Worſhip; *as appears in* 2 Chron. 5. 12, 13.— *It alſo appears, that* Muſick *was uſed in all Ages in the* Worſhip *and* Service *of GOD in* Churches, *from the true Evidence of* GOD's *Word in the* Holy Scriptures; *and that the ſame ſhould alſo be continued, both* Vocal, *and* Inſtrumental.

Holy David *was not only one in whom the holy Spirit of* GOD *dwelt, but was alſo a Man after* GOD's *own Heart; who was ſeldom met without a* PSALM *in his Mouth, or an* Inſtrument *in his Hand; whoſe* Muſick *had ſuch ſweet,* Sacred *and charming Power in it, that it drove the evil Spirit from* Saul, 1 Sam. *Chap.* 18. *ver.* 10.— *And* Eliſha *alſo brought the holy Spirit upon himſelf,* 2 Kings, *Chap.* 3, *ver.* 15.— *Which Examples plainly demonſtrate, that no evil Spirit will abide were* Muſick *and* Harmony *is*

uſed.

used. Then certainly, when it is composed into a sweet and regular Composition, it renders it the more fitter for the holy Spirit to work upon; and also to convey Truth to the Understanding.

Hence it is, that all who practice Divine-Musick, must allow it to be the Gift of GOD, as a true Representation of the sweet Consent and Harmony, which his infinite Wisdom hath made, in the Creation and Administration of the World; and given to us as a Temporal Blessing; both for his Service, and also for our own Delight and Recreation. Eccl. 40. 20.

And since this Noble and delightful Art can enable us to sing our MAKER's Praise, how much ought we to endeavour to attain to the true Knowledge of it? it being a most curious and sublime Art, either in its Theoreck, or Mathematick-Part; or its Practick-Part; or in its Active or Mechanick-Part.

1. The Theoreck, or Mathematick-Part, is that which demonstrates the Grammar, or Ground Work of Musick; which employs the Affections on all the Rations and Proportions of Sounds, in all their curious Branches.—This Part lies very deep, and requires great Research into Natural-Philosophy to unfold it, before such Sounds can be disposed of, to compleat Harmony. (See Chap. 10.)

2. The Practick-Part, is that which Designs, Contrives, and Composes all Sounds into so many curious and stupendious Varieties; which proceed only from the Consequence of Three Concords, and some interveining Discords, in a regular Composition; when this Part be added to the Former, they both together make Harmony compleat. (See Chap. 11.)

3. The

3. *The* Active, *or* Mechanick-Part, *is that which* performeth, *and bringeth forth all* Sounds *both to the* Ear, *and* Underſtanding, *either from the ſweet Modulation of a Natural* Voice, *or by the curious Dexterity of* Hand, *on ſome Artificial* Inſtrument; *which maketh Impreſſions both upon our* Minds *and* Spirits, *and lifteth up our* Hearts *on Heavenly Things.*

It is not a little Wonder to me, to hear ſo many Perſons of good Senſe ſeem to have a great diſlike to Muſick, *when at the very ſame time they acknowledge that it has the moſt improving Influences over their Minds.— This ſeems to me a very unhappy Contradiction, that Perſons ſhould not have veneration to that* Art *which raiſes in them the greateſt Varieties of ſublime Pleaſures; eſpecially to that kind of* Muſick *which Redounds both to our* Maker's Praiſe, *and alſo to our eternal* Comfort, *both in this World, and alſo in that which is to come.*

I cannot omit ſpeaking in the Praiſe *of that moſt Heavenly, and Laudable Cuſtom perform'd on the* Organ, *juſt before the* Firſt-Leſſon, (*which Piece of* Harmony, *is commonly called a* Voluntary;) *by which we are ſuppoſed to be prepared for the Admiſſion of thoſe* Divine Truths, *we are after going to receive; which drives from our Hearts all worldly Regards and immodeſt Thoughts which would hinder us in our* Devotion: *It defuſes a Calmneſs all round us; it delights our* Ears, *and recreates our* Minds: *It fills our* Souls *with pure and uſeful Thoughts, ſo that nothing is near our* Souls, *but Peace and Tranquility: And when the* Muſick *ſounds ſweeteſt in our* Ears, *then certainly* Truth *flows the cleareſt into our* Minds,

Oh!

Oh! How do the Bleſſed Spirits *Rejoyce! to behold* Man *proſtrating his Soul in this pathetical Method; pouring out his* Soul *in ſuch a Warmth of* Piety *! How can the moſt hardened Sinner but have Veneration and be ſoftened, when he hears the* Praiſes *of our great* CREATOR *deſcribed in the moſt expreſſive* Harmony ? *When it was his Great and infinite Goodneſs to beſtow, and frame to us the* Nature *of* Harmony, *only for the very ſame* Divine *and* Holy Uſe : *And we are in Duty and Gratitude bound to* Praiſe *him with it, both in our publick, and private Devotions.*

But alas! in this our Age, *the right* Uſe *of* Muſick *is not only prophan'd, but alſo condemn'd by many ignorant and blind Zealots ; who do not, nor will not endeavour to know the Excellency thereof: The Reaſon of which is (as I conceive,) they have no Taſte or Reliſh of true Godlineſs ; they are Enemies to all* Piety *and* Learning, *and their Lives are* Inharmonical : *They envy all that are not worſe than themſelves, and hate to ſee others perform what they cannot attain to. But though they caſt ſo much Contempt and Scorn on ſuch as perform this* Part *of* Divine Worſhip *in this World, I doubt not but they wouldgladly be Partakers of that ſweet* Concert, *and* Harmony *which is inceſſantly performed in that which is to come ; Bearing their* Parts *with the* Angels *in* Heaven. *But alas!* Unwiſe Men do not conſider this : Neither do Fools underſtand it.— Deſtruction and Unhappineſs are in their Ways ; the Way of Peace they have not known : Neither is the *Fear* of GOD before their Eyes.— He that dwelleth in the Heavens ſhall laugh them to ſcorn : and ſhall bruiſe them in pieces like a *Potter's* Veſſel. *Pſalms* 92, 14, 2, *ver.* 6, 7, 9.— *But as for Me,* I will Praiſe the LORD, becauſe it is comfortable :

fortable: and will Sing *Praises* unto his Name, because it is lovely, *&c. &c. Psalms* 54, 135. *Ver.* 6, 3.

First, *to Render this* Part *of* Divine-Worship *more easy, and also to cause the same to be put more in practice: I have compiled a* New *and* Compleat INTRODUCTION *to all the* Rudiments *of* Musick, *both* Theoretical *and* Practical, Vocal *and* Instrumental, *in a New and easy Method, by way of* Dialogue; *wherein nothing that is useful is omitted, which doubtless will be assistant so long as there are any to practise it.*

Secondly, (*For the more accommodating this* Part *of* Divine-Worship *in* Churches) *I have set* new *and* easy Musick *to the* PSALMS *of* David, *and more proper to the* Sense *and* Sound *of the* Words, *than any ever yet published; Composed in* Two, Three, *and* Four *Musical* PARTS, *and set down in* SCORE, (*and* Figur'd) *for either* Voice *or* Organ: *And also more correct than any of the former Impressions.* Having not laboured for myself only, but for such as seek Wisdom: Leaving my Doctrine to all Ages for ever. Eccl. 24. Ver. 33, 34.

Thirdly, *I have set a* new *and select* Number *of* Divine HYMNS, *and* Easy ANTHEMS *on* various Occasions; *with several* CANONS *of* Two, Three, *and* Four Parts *in* One: *To which is added, A* SCALE *of* Musick, *proper for either* Voice, Organ, Virginals, Harpsicord, *or* Spinnet.

I must confess that our Nation is at this time well stor'd with many good and learned Musicians *who are doubtless better able to have undertaken this Work than my self; But alas! They are most of them* (*if not all*) *too Busy in* Plays, Operas, *&c. than*

to do any thing to the Praiſe *of* God; *nor yet to have any Regard to encourage ſuch as do.*— (Vide Prov. 29. 26.)

Finally, I *heartily recommend this* Work, *to all ſuch whoſe Minds are Harmoniouſly diſpoſed, Hoping it may meet with a candid Reception, and that every one may find advantage therein, to their Improvement in* Divine-Muſick; *and alſo be as uſeful as is intended by the* Author, *who is a Friend to* Virtue, *and a Lover of* Muſick: *Thereby advancing the* Praiſe *and* Glory *of* God *in* Hallelujahs *for Evermore. Which are the Wiſhes of*

SIRS,

Your moſt Humble,

and Affectionate Servant,

W. TANS'UR.

{*From* Ewell, *in* Surry,}
{Sept. 29*th*, A. D. 1734.}

☞ *N. B. The* Author having received a great Number of *Letters* from moſt Parts of this Kingdom to his great Expence and Trouble; He does hereby give Notice, that no more *Letters* will be taken in for the future, unleſs *Poſt paid*, which will prevent the Poſt being abus'd, and Perſons being deceived, in what they deſire from Him.

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59	Zabern Tune —	122.
71	Zealand Tune —	146, 62, 138.
70	*Gloria Patri's, &c.*	

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A Table of the Third *and* laſt Book ; *ſhewing where to find any* Hymn, Anthem, *&c. by their Beginnings.*

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N. B. *That the* Scale *of* Muſick *proper to the* Organ, Harpſicord, Virginals, *&c. fronts the* Title-Page.

A Poe-

A Poetical ENCOMIUM, *written on the Author Mr.* TANS'UR. *By a Lover of* Divine-Musick.

" INgenious TANS'UR! Skill'd in *Musick's Art*,
" Which please the *Ear*, likewise affect the *Heart*;
" Thy *Works* Melodious, and sweet inflame
" Each pious Breast to imitate the same.
" This Noble *Art* thou fully hast survey'd,
" Where all its curious *Rules* are open laid:
" May all the World receive thy good Intents,
" And *Tune* to them both *Voice* and *Instruments*.
" Some God-like *Angel* did thy Soul inspire
" On Heav'nly *Mirth*, to raise a Heav'nly *Quire*
" On Earth; to *praise* our GOD with Sacred Love,
" To do that *Work* as *Angels* do above.
" The *Royal Bard*, who first Compos'd the Lays,
" To which you've set *New Tunes*, would share the *Bays*:
" And make all *Psalmists* for to Tune their *Lyres*,
" To thy soft *Notes* which divine Love inspires,
" Rewarded may'st thou be as thou dost merit,
" And after death a Golden *Crown* inherit:
" In heav'n be plac'd, amidst the Heav'nly Throng,
" And *Hallelujahs* thy perpetual *Song*.
" Whose *Tuneful Notes* a *Monument* will raise,
" Like *Marble* Lasting, to declare *his* Praise.

(*Vide* Eccles. 44, *Ver.* 5, 13.)

CHAP.

CHAP. I.

Of the GAMUT, *and its* Uſe: *And of* CLIFFS.

THE ſole Subject of this following Diſcourſe is *SOUND*; (which *Art* or *Science*, is called MUSICK,) which may be performed, or made, either by a Natural *Voice*, or an Artificial *Inſtrument*; which *Art* may be properly ſumm'd into theſe *Three* following *Heads: viz.* TUNE, TIME and CONCORD.

I. TUNE, is regulated by the *Scale* of *Muſick*, called the GAMUT; which gives a true Diſtinction of all *Sounds*, or *Tones*; either *Grave*, or *Cheerful.*

II. TIME, is comprehended and underſtood by *Marks*, or *Characters*, called NOTES; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*; either Quick or Slow; which when performed by *Voice*, or *Inſtrument* alone, 'tis called MELODY.

III. CONCORD, is when two, three, or more *Sounds*, are performed together in *Muſical Concordance*; there being the Diſtance of 3, 5, 8, or more *Notes* above another; which when regularly compoſed together, 'tis called HARMONY; i. e. *Three in One.*

The true *Nature*, and *Uſe* of theſe Three *Heads*, I ſhall endeavour to demonſtrate; and all their uſeful *Branche* thereunto belonging; in a plain and familiar Method, by way of *Dialogue*; in the *Twelve* following *Chapters.*

---

§ 1. *Of the* GAMUT, *&c.*

THE *Scale* of *Muſick* (as Authors report) was Compoſed about the *Year* 960, by *Guido Aretinus*, (a Monk of St. *Benedict's* Order;) who firſt received it from the *Greeks*, and afterwards reduced it into the Form as it now appears: who uſed to place this *Greek* Letter, Γ, at the Bottom of the *Scale*; from whence it took its *Name*, which was called *Gamma*, or GAMUT; (but in *Engliſh* G:) which ſhewed from whence he did derive it.

This Scale contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Muſick*; without which, no Knowledge can be gained in this *Noble* and *Divine Science.* Therefore, I ſhall firſt ſet down, and afterwards explain

The SCALE *of* Musick, *called the* GAMUT.

EXPLANATION.

This SCALE is divided into Three *Parts*, each *Part* including five *Lines*; in which you have a *Name* for every *Line*, and every *Space*; they being either a whole or half *Tone* diſtant, one from another: And when your *Notes* are ſet on any of them, you muſt call them by that ſame *Name* as is given to that *Line*, or *Space*.

Obſerve, that every Eighth *Letter*, together with its degree of *Sound*, bears the ſame *Name* as was before; the *Scale* being founded on no more than ſeven *Letters*, viz. G, A, B, C, D, E, F, and then G again; for every *Eighth* is the ſame, upwards, or downwards.

This SCALE you muſt learn perfect by heart, ſo that having the *Name* of every *Line* and *Space* perfect in your Memory; you may readily call your *Notes* in any of them.

Obſerve alſo, that all *Notes* that ſhall aſcend above *F faut* in the *Treble*, are called *Notes* in *Alt*; and all *Notes* that deſcend below *Gamut* in the *Baſs*, are called *Doubles*, as *Double-Ffaut*, *Elami*, *D ſolre*, &c.

Scholar. *All this ſeems ſo plain and eaſy to learn, that I doubt not but ſoon to get it perfect; and then with a little* Inſtructions *I ſhall ſoon become a* Maſter *of it.*

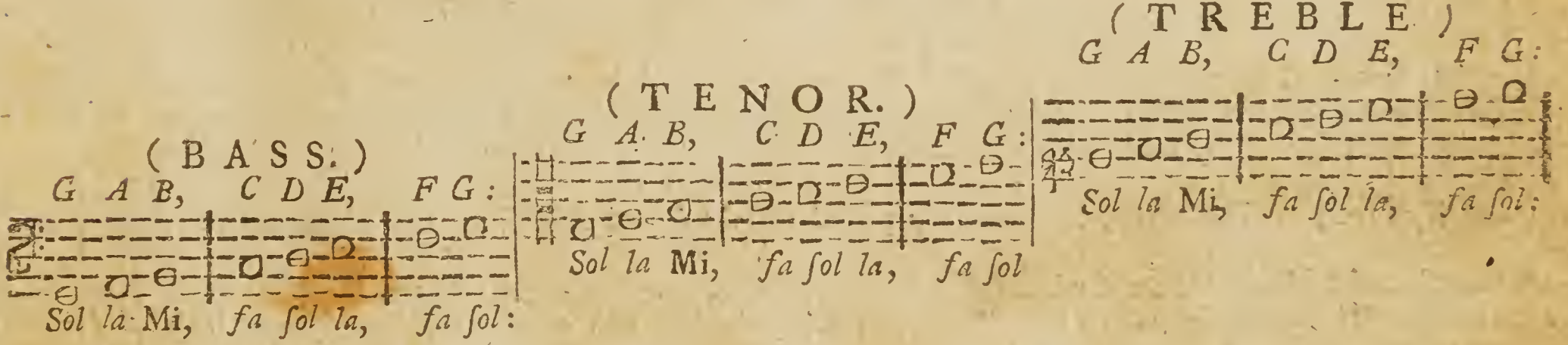
Maſter.

Maſter. Be not too much conceited in thy ſelf, leſt thou art guilty of that great Folly, of being *wiſe in thy own Conceit*; for it will be of no Advantage to thee to learn a *Table*, and doſt not know the *Uſe* of it: Let me adviſe thee to learn one *Part firſt*, which beſt ſuits thy *Voice*, before you proceed any farther.

Scholar. *But pray muſt all the hard* Names *be learnt with them?*

Maſter. Thoſe proper *Names* are only ſet for Antiquity, the firſt *Letters* with the Syllables, *Sol*, *Fa*, &c. are ſufficient for the Underſtanding of any *Leſſon* of *Muſick*: But next I will ſet down the SCALE in a more eaſy Method, in their proper Places, one above another; as thus:

The SCALE *of* MUSICK, *on the Five* Lines; *in the* Three *uſual* Cliffs.

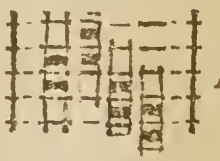


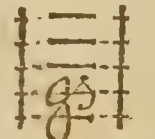
☞ N.B. That thoſe *Syllables* that are ſet under the *Notes*, are uſed in *Vocal-Muſick*; but the *Letters* above, are uſed to *Muſick* for *Inſtruments*, &c. and alſo direct to the *Compoſition* of both.

Obſerve that in the Compaſs of theſe *Eight Notes*, there are two of them called *Semi*, or *Half-Tones*; which are from *Mi* to *Fa*; and from *Fa to La*; there being a *Bar* drawn between them. Suppoſe a *Whole-Tone* be an *Inch*, the *Half-Tone* is but half an *Inch*; which is a *Mathematical* Demonſtration.

§ 2. *Of the Three* CLIFFS; *and their* Uſe.

Maſter. IN the SCALE of *Muſick* there are *Three* ſeveral *Charecters*, or *Marks*, called CLIFFS, or *Claves*.— The *Baſs*, or *F faut-Cliff*, is commonly ſet on the fourth *Line* from the Bottom, thus : Sometimes you'll find it placed on other *Lines*, but whereſoever it be placed, it gives to its place the *Name* of *F*; and when ſung, 'tis called *Fa*: and guideth all the other *Notes* both above and below it.

The *Counter-Tenor*, or *C ſol faut-Cliff* is ſet on any one of the four lower *Lines*, thus :  And gives its Place the *Name* of *C*; and when ſung 'tis called *Fa* : and guideth all the other *Notes* both above, and below.— This *Cliff* was the Ancient *Tenor-Cliff*, but now it is ſeldom uſed to any other *Part* but to the *Counter-Tenor*, or one of the *Inner-Parts* of *Muſick*; by reaſon its place is ſo very uncertain that few can ever play or ſing to perfection in it.

The *G ſol reut*, or *Treble-Cliff*, is commonly placed on the ſecond *Line* from the Bottom, thus :  and gives its place the *Name* of *G*; and when ſung, 'tis called *Sol*.—This *Cliff* of late Years, is applied to the *Tenor*, and ſung an Eighth below the ſame *Cliff* in the *Treble*; it being the beſt and eaſieſt *Cliff* now in uſe, both for *Voice* or *Organ*, &c.

Scholar. *Why was the* C ſol faut-Cliff *ſo much in uſe formerly, and ſo little in uſe now? And for what reaſon is the* G ſolreut-Cliff *uſed in its place?*

Maſter. Formerly the *C ſol faut-Cliff* was moſt uſed, by reaſon it was moveable, and could be ſet on any *Line* the Compoſers had a mind, to bring his *Keys* into the Compaſs of the *Five Lines*: But now it is almoſt grown out of uſe, by reaſon our *Keys* are regulated by *ſhifting* of the *Mi*, either by *Flats* or by *Sharps*; for then the *ſhifting* of the *Mi* by *Sharps* was not invented, neither was *Tranſpoſition* by *Flats* rightly underſtood.

There-

Therefore the *Treble-Cliff* takes its place, by reaſon 'tis not ſo moveable ; and that by the help of *Flats*, and *Sharps* our *Keys* are properly grounded ; which is of more certainty to the Performer.

Scholar. *Why are thoſe* Charecters *called* Cliffs ? *And for what reaſon can't a* Tune *be pricked down as well without a* Cliff, *as with ?*

Maſter. The Word *Cliff*, *Clave*, or *Clavis*, is a *Latin* Word ; which ſignifies to *Open*, or as a *Key* to let into ; *&c.* which openeth to us the *Names*, and *Keys* of all *Muſick* ; either *Flat or Sharp.*

Suppoſe there was no *Cliff* uſed : How could I know the true *Names* of any of the *Notes* ? I might ſuppoſe it was *Tenor*, or *Baſs* ; the *Key Flat*, or *Sharp* ; yet not poſitive which ; Therefore to remedy this Inconveniency, the *Treble Cliff* was ſet on the ſecond *Line* from the bottom, and that *Line* called *G* ; by which I can eaſily find out all the reſt both above and below.

Scholar. *Sir, I humbly thank you, for your Aſſiſtance in this Branch ; but pray what is the next thing that I muſt learn ?*

Maſter. The next is the *Names*, and *Meaſures* of the *Notes* ; which ſhall be ur Diſcourſe the next time of meeting, *&c.*

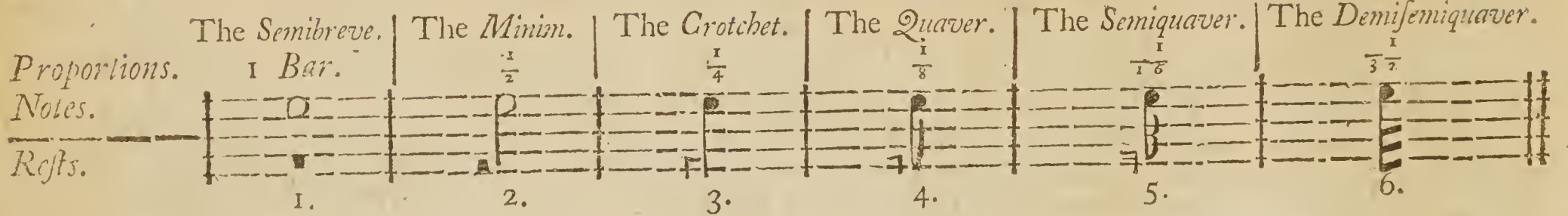
Learn firſt by Cliffs *to call your* Notes, *both* Lines *and* Spaces right ;
Then learn in Time, *to ground your Skill, in Muſicks ſweet Delight.*— *Yours, W.* TANS'UR.

CHAP. II.

Of the Names *of the* NOTES, *their* Meaſures, Number, *and* Proportion *of* Time ; *and of their* RESTS : *and their* Uſe.

Maſter. IN the former *Chapter* I told you, I would give you ſome Inſtructions on the *Names* and *Sounds* of the *Notes*, hoping by this time you are perfect in the GAMUT ; and able to undertake this *Taſk* I am now going to lay down before you ; which is a *Table* of

The NAMES, *and* Measures *of the* NOTES, *and of their* RESTS, *and their* Use.



EXPLANATION.

Master. THIS SCALE comprehends the *Six* several Sorts of NOTES used in *Musick*, with their RESTS under them; of which I shall discourse, and begin with

1. The *Semibreve*, whose length and *Proportion* of *Time* is so long, as you may leisurely tell 1, 2: 3, 4, by the slow *Motions* of the *Pendulum* of a large *Chamber Clock*, (or any other *Pendulum* of the like *Proportion*,) it being the longest *Note* of any now in use: tho' formerly it was the shortest.

2. The *Minim*, is but half the Length of the *Semibreve*; having a Tail to it.

3. The *Crotchet*, is but half the Length of the *Minim*; having a Black Head.

4. The *Quaver*, is but half the Length of the *Crotchet*; having the Tail turned up.

5. The *Semi-Quaver*, is but half the Length of the *Quaver*; being turn'd up with a Double Stroke.

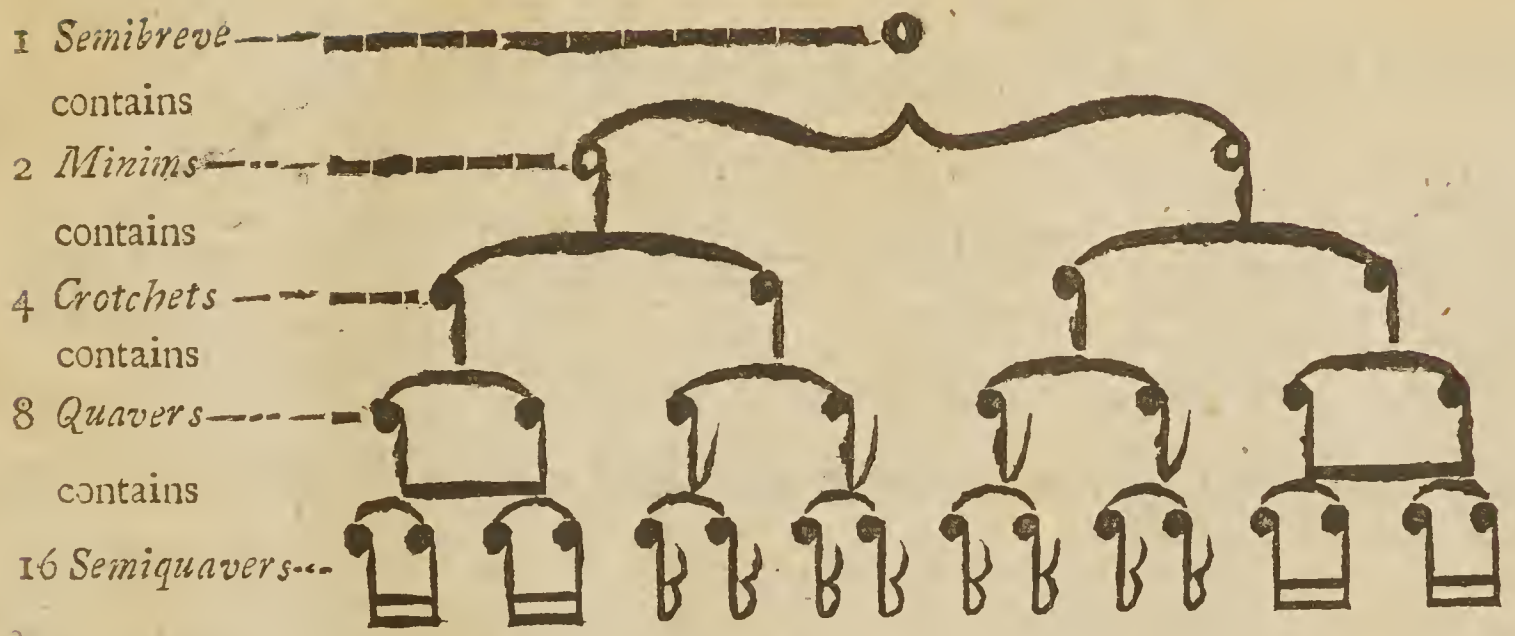
6. The *Demisemi-Quaver*, is but half the Length of the *Semi-Quaver*; having its Tail turned up with a Treble Stroke which is the shortest *Note* now used in *Musick*.

Scholar. *Why is the* Semibreve *treated of first? And what is the Use of the* Rests?

Master. The *Semibreve*, is called the *Measure-Note*; and guideth all the rest to a true *Measure* of *Time*, and is called a *Whole Time*. — The *Rests*, are *Notes* of Silence; which signify that you must *Rest*, or keep Silence so long as if you was sounding one of the Respective *Notes*. But the better to explain the *Length* and *Proportion* of all *Notes*, observe the following *Scheme*.

A Scale

A Scale *of the* NOTES; *and of their* Proportions.



Contains 32 *Demi-semi-Quavers.*

EXPLANATION.

In this *Scale* the *Measure Note* (which is the *Semibreve*) includes all other shorter *Notes* to its *Measure*, in *Proportion*: So that one *Minim* is $\frac{1}{2}$ of a *Semibreve*; one *Crotchet* but $\frac{1}{4}$; one *Quaver* but $\frac{1}{8}$; one *Semiquaver* but $\frac{1}{16}$ and one *Demisemi-Quaver* is but the $\frac{1}{32}$ Part of the *Semibreve.*

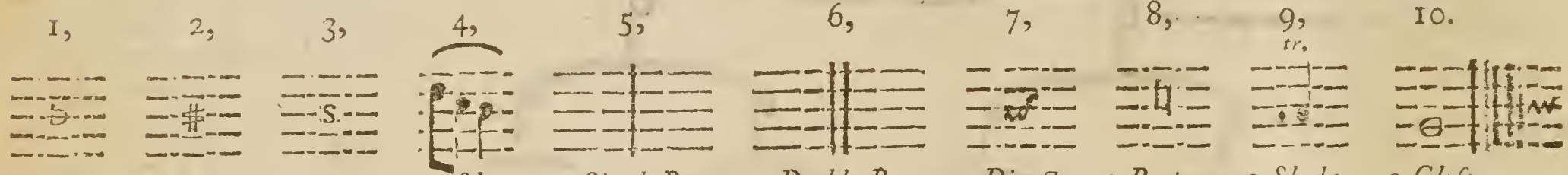
Therefore, Unless these NOTES, Names, Time, *and* Rests; *are perfect learnt by heart: None never can attain to know the* Time *in* Musick's *Art.*

Yours, W. TANS'UR.

CHAP.

CHAP. III.

Of all other CHARECTERS *uſed in* MUSICK; *and of their* Uſe.



A *Flat*, a *Sharp*, a *Repeat*, a *Slur*, a *Single Bar*, a *Double Bar*, a *Direct*, a *Proper*, a *Shake*, a *Cloſe*.

Scholar. SIR, *This* Table *ſeems to be drawn in a very curious Form, by reaſon they all appear in view together; but if you don't explain their Uſe, I am ſtill in the Dark.*

Maſter. Becauſe you ſeem to have a true Deſire after the Knowledge of *Divine-Muſick*, I ſhall do my utmoſt Endeavour to lay down their *Uſe*, in the beſt, and eaſieſt Method I can invent; beginning firſt with the *Flat*.

1. The true *Uſe* and *Nature* of a *Flat* is, to cauſe any *Note* it is ſet before, that riſeth a *Whole Tone*, to riſe but *Half a Tone*; I mean to flat, or ſink it half a *Tone* lower than it was before; the ſame as from *Fa* to *Mi*, or *Fa* to *La*.— Alſo all *Flats* that are placed at the beginning of the Five *Lines*, ſerve to *flat* all ſuch *Notes* that ſhall happen on that *Line* or *Space*, through the whole *Strain:* Except any *Note* be contradicted by an accidental *Sharp*. *Flats* are alſo uſed to regulate the *Mi*, in *Tranſpoſition* of *Keys*.

2. The true *Uſe* and *Nature* of a *Sharp* is contrary to the Nature of a *Flat*; it being to raiſe, or ſharp any *Note* it is ſet before; half a *Tone* higher, the ſame as from *Mi* to *Fa*, or from *La* to *Fa*.— Likewiſe all *Sharps* that are placed at the beginning of the Five *Lines*, ſerve to ſharp all ſuch *Notes* that ſhall happen on that *Line* or *Space:* Except any *Note* be contradicted again by an accidental *Flat*; (which ſerves only for that *Note.*)— *Sharps* are alſo uſed to regulate the *Mi*, in *Tranſpoſition* of *Keys*.

3. A *Repeat*, is uſed to direct the Performer, that ſuch a *Part*, or *Strain*, muſt be repeated over again from the *Note* it is ſet over, under, or after : Either of theſe *Words* ſignifies the ſame ; *viz. Repetatur*, *Repreſa*, *Replica*, *Replicato*, *Reditta*, *Riditta*, *Encore*. (*Ital.*)

☞ This *Character* is alſo uſed in *Canons*, to direct the following *Parts* to fall in at ſuch *Notes* it is placed over.

4. A *Slur*, is in form like a *Bow*, drawn over, or under, the Heads of two, three, or more *Notes*, when they are ſung to but one Syllable.

5. A *Single-Bar*, ſerves to divide the *Time* in *Muſick*, according to the *Meaſure-Note*.

6. *Double-Bars*, ſerve to divide many *Strains* in *Muſick* ; and to reſt ſuch a Quantity of *Time* between the *Strains* as the *Meaſure-Note* contains. But if they be *dotted* on each Side, as thus :ll: it ſignifies that *ſuch a Strain* or *Part*, muſt be repeated over again.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the firſt *Note* in the next *Line*. Either of theſe *Words* ſignifies the ſame ; *viz. Index*, *Guidon*, *Monſtra*.

8. (A *Proper*, is often ſet before a *Note* that is made *Flat*, or *Sharp* at the Beginning, to cauſe it to become *Proper* ; or as it was before thoſe *Flats* or *Sharps* were ſo placed. But ſince *Flats* and *Sharps* are to the ſame Effect, I rather uſe them.

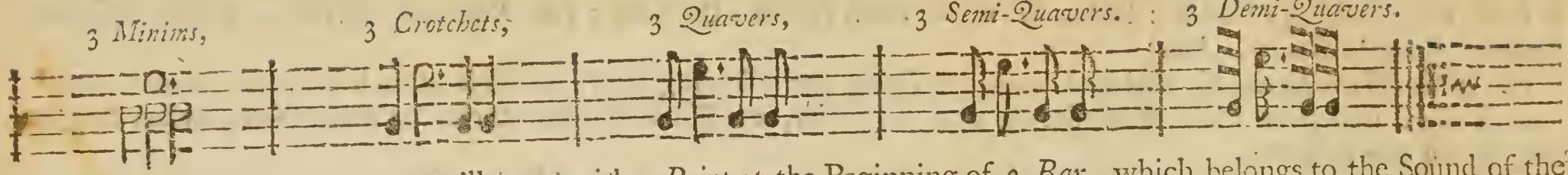
9. A *Shake*, called the *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be *ſhaked* or *graced*.

10. A *Cloſe*, or *Concludo*, is three, four, or more *Bars* together, always ſet after the laſt *Note* of a Piece of *Muſick* ; which ſignifies a *Concluſion*, or the Cloſing of all *Parts* in a *proper Key*.

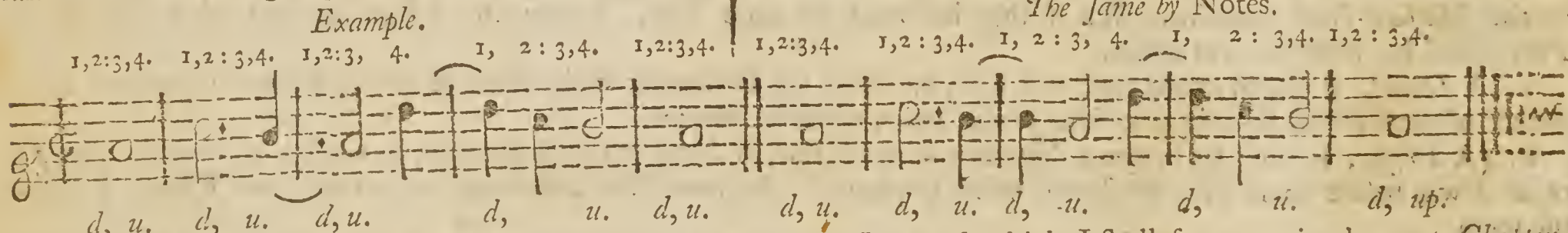
Scholar. *Sir, I have often ſeen a little* Dot *ſet on the right Side of a* Note ; *I ſhould be very glad to know its* Name, *and alſo its* Uſe.

Maſter. That *Dot*, is called the *Prick* of *Perfection*, or *Point* of *Addition* ; which adds to the *Sound* of a *Note* half as much as it was before.—When this *Point* is ſet to the *Semibreve*, it muſt be held as long as three *Minims*, &c. But next let me give you

An Example *of* Prick'd-Notes.



† *N. B.* That ſometimes you'll meet with a *Point* at the Beginning of a *Bar*, which belongs to the Sound of the laſt *Note* of the foregoing *Bar*, as for



Thoſe *Notes* are called *Notes* of *Syncopation*, or *driving* of *Notes*; of which I ſhall ſay more in the next *Chapter*. (Page 12.)

Scholar. *Sir, I humbly thank you, and ſhall be very Ready to give Attention whenſoever you pleaſe.*

Your's, W. TANS'UR.

CHAP. IV.

Of TIME, *and all its various* Moods; *and how to* Beat *any of them.*

Maſter. THIS Part of *Muſick* is called TIME; and is ſo neceſſary to be underſtood, that no Perſon can ever be able to ſing or play without it, as he ought to do; neither can his *Muſick* ever yield any Delight to himſelf or others, unleſs there be an exact Agreement of *Time* in all *Parts*; which if rightly underſtood by all Performers, occaſions

occaſions all *Parts* to move, and agree rightly with each other, (whether *Vocal*, or *Inſtrumental*;) according to the real *Intention* and Deſign of the *Compoſer*.

Scholar. *Sir, I ſhould be glad if you would pleaſe to tell me how many Sorts of* Time *there are; and alſo their various* Moods.

Maſter. There are ſeveral *Moods* of *Time*, yet all are reduced from Two, *viz. Common-Time*, and *Triple-Time*; which are meaſured either by an *Even* or *Odd* Number of *Notes*, as 4, or 3. I do not mean ſo many *Notes* in Number, but the Quantity of ſuch like *Notes* to be included in every *Bar*. But I ſhall ſpeak firſt

§ 1. *Of the* Meaſure, *and* Proportion *of* COMMON-TIME; *and its various* Moods.

Maſter. COMMON-TIME, is meaſured by *Even* Numbers, as 2, 4, 8, *&c.* each *Bar* including ſuch a Quantity of *Notes* as will amount to one *Semibreve*, (which is the *Meaſure-Note*, and guideth all the reſt;) it being called a *Whole-Time*, or the *Time-Note*.

But to give every *Note* its due *Meaſure* of *Time*, you muſt uſe a conſtant *Motion* with your *Hand*, or *Foot*; once *down*, and once *up*, in every *Bar*; which *Motion* is called *Time and Meaſure*.

I told you in *Chap.* 2. that the *Time* and *Meaſure* of the *Semibreve*, (which is the *Meaſure-Note*, in *Common Time*,) was ſo long as you may leiſurely tell 1, 2 : 3, 4. Therefore the *Motion* of your *Hand*, or *Foot* is to *Beat* two with your *Hand down*, and two *up*, in every *Bar*; ſo that you are as long *down* as *up*; which Sort of *Time* is known by theſe three ſeveral *Marks*, or *Moods*; C, , which are called *Quadruple Proportion*: Being meaſured by *Four*.

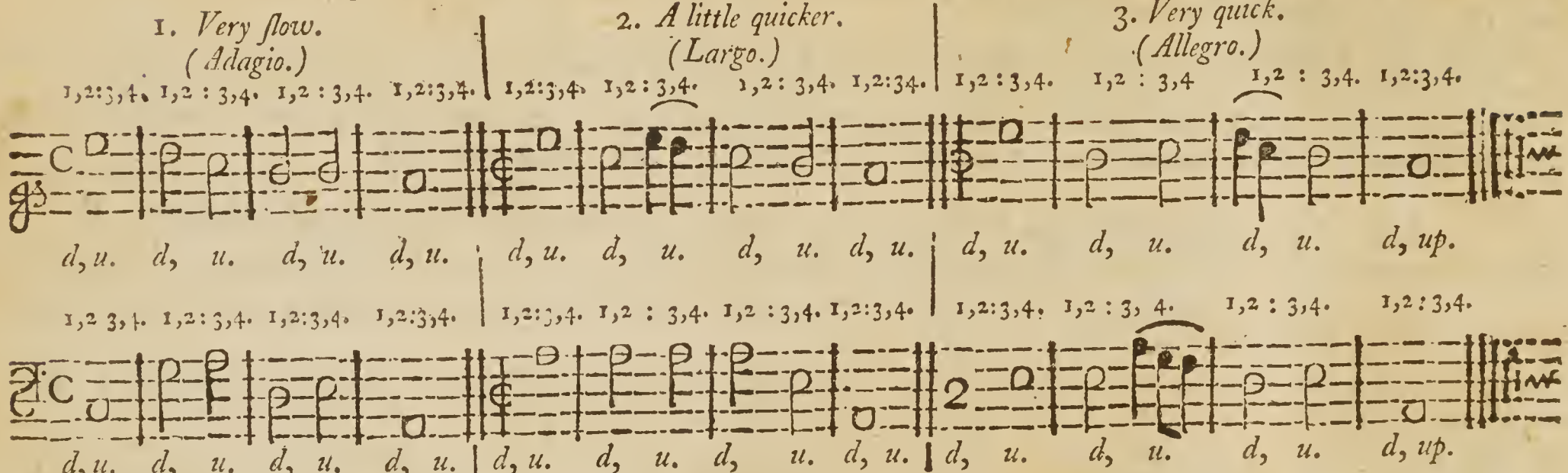
The Firſt *Mood*, or *Mark*, is the *Adagio Mood*, which denotes a very ſlow *Movement*: The Second Sort is the *Largo Mood*, being as quick again: The Third *Mood* is the *Allegro Mood*, or *Retorted Mood*; being as quick again as the ſecond; ſo that you may tell 1, 2 : 3, 4. in every *Bar*, almoſt as faſt as the *Motions* of a *Watch*. It is ſometimes mark'd with a large Figure of 2 : And ſometimes contain but two *Crotchets* in a *Bar*.

Scholar. *Sir, if you would pleaſe to give me an* Example *of theſe three ſeveral* Moods *before mention'd, I ſhould be more apprehenſive of your Diſcourſe.*

Maſter. There ſhall never be any Thing wanting in me to render the Underſtanding of *Muſick* eaſy, either to you, or any of my Fellow Creatures: Therefore I will give you an *Example* of them, with a *d* for *down*, and *u* for *up*, under the *Notes*; which will appear as thus, in *Two Cliffs*:

A New INTRODUCTION

An Example *of the three ſeveral* Moods *in* Common-Time, *in* Tenor *and* Baſs.



By the Help of this *Example*, and by obſerving other *Leſſons* of *Muſick* in *Common-Time*, you may be able to *Beat* and perform any *Leſſon* in this ſort of *Time*; ſtill dividing the *Semibreve* into what ſorts of *Notes* you pleaſe, according to its *Meaſure*.

Syncopation, or *Driving* of Notes, is very difficult for young Beginners, by reaſon your *Hand*, or *Foot* is either put *down* or *up*, while the *Note is* ſounding: But the foregoing *Examples* (as *Page* 10.) are ſufficient to give you a right Underſtanding in them; by telling 1, 2; with the *Hand down*; and 3, 4. with it *up*; as you ſee it marked over the *Notes*. But next I ſhall ſay ſomething

§ 2. *Of the* Meaſure, *and* Proportion *of* TRIPLA-TIME; *and all its various* Moods.

Maſter. TRIPLA-TIME is meaſured by *Odd* Numbers, as 3, 6, 9, &c. each *Bar* including either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*; two of which muſt be ſung, or play'd with the *Hand*, or *Foot down*, and one *up*; ſo that you are juſt as long again *down* as *up*.

Obſerve,

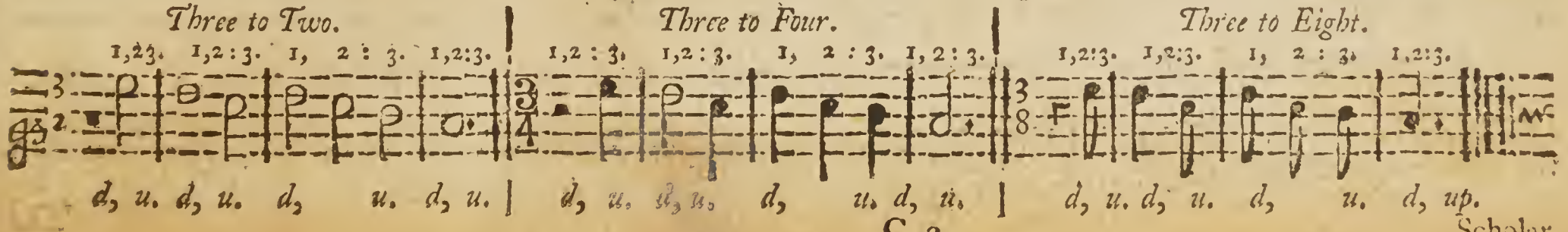
Obſerve, that the ſloweſt *Mood* in *Tripla-Time* is always $\frac{1}{4}$th quicker in every *Bar* than the *Meaſure* of the *Semibreve*; though every *Bar* is called a full *Meaſure* according to the *Meaſure* of *Time*, and ſo indeed it is; for if a *Bar* ſhould include the Quantity of three *Semibreves*, they are ſung, or play'd but the length of three *Minims*; or if three *Minims* in a *Bar*, they are counted but the *Time* of three *Crotchets*; though in *Pſalmody* they are often ſung ſomewhat ſlower, being ſometimes more ſuitable to the *Words*.

The Firſt, and generally the ſloweſt *Mood*, is called *Seſquialtera Proportion*; being a *Triple Meaſure* of three *Notes* to two ſuch like *Notes* in *Common-Time*; and ſung or play'd in the ſame *Time*: Which is one fourth Part quicker in every *Bar*. This *Mood* includes three *Minims* in a *Bar*, and is perform'd in the ſame *Time* as two in *Common-Time*; being marked thus, $\frac{3}{2}$ and called *Three to Two*; and reckoned the *Meaſure* of three *Crotchets*; two to be ſung, or play'd *down*, and but one *up*.

The Second Sort is called *Three* to *Four*; being as quick again as that of $\frac{3}{2}$, being marked thus, $\frac{3}{4}$, each *Bar* including three *Crotchets*, or one pointed *Minim*: Two to be performed with the *Hand*, or *Foot down*, and one up.

The Third Sort is called *Three to Eight*; being as quick again as that of $\frac{3}{4}$, being marked thus, $\frac{3}{8}$, each *Bar* including three *Quavers*, or one pointed *Crotchet*; two to be ſung or play'd with the *Hand*, or *Fot* dow n,and one *up*.—Thoſe are all the *Moods* that are generally uſed in *Vocal-Muſick*: But let me give you

An Example *of the three* Vocal-Moods, *in* Tripla-Time. *viz.*



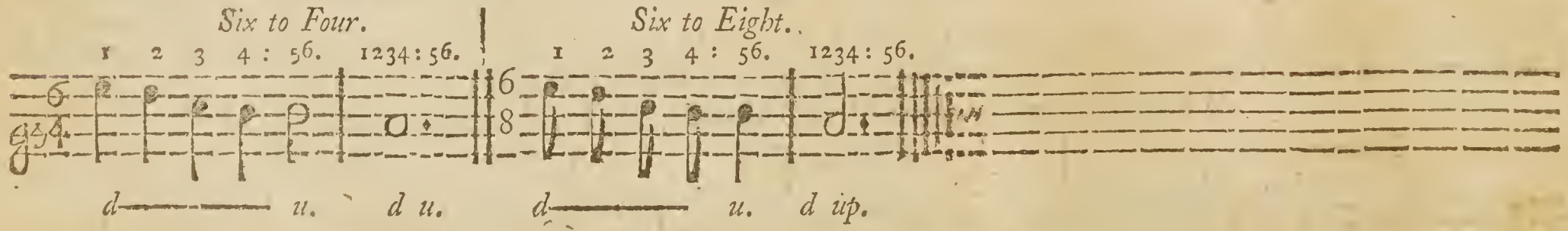
Scholar. *Sir, Are these all the* Moods *in* Tripla-Time?

Master. No: There are Six other *Moods* used in *Instrumental-Musick*, called *Instrumental-Moods*; two of which are measured by one *Prick'd Semibreve*, by dividing it into six *Crotchets*, or six *Quavers*; and the other four are different in *Measure*: Two of these *Moods* are called *Double Tripla-Time*, their Movements being as quick again as the two last *Moods* of the former *Example*; the upper *Figure* of 3 being altered to a *Figure* of 6.

The *First* of these *Double Tripla-Time Moods*, is called *Six to Four*; each *Bar* including six *Crotchets*, or so many lesser *Notes* as will amount to one *pointed Semibreve*; four to be play'd with the *Hand down* and two *up*: Marked thus, $\frac{6}{4}$

The Second Sort of *Double Tripla-Time*, is called *Six to Eight*; each *Bar* including six *Quavers*, or so many lesser *Notes* as will amount to the *Measure* of one *pointed Minim*, marked thus $\frac{6}{8}$ being as quick again as that of $\frac{6}{4}$ But let me give you

An Example *of the Two* Double Tripla-Time Moods, *viz.*



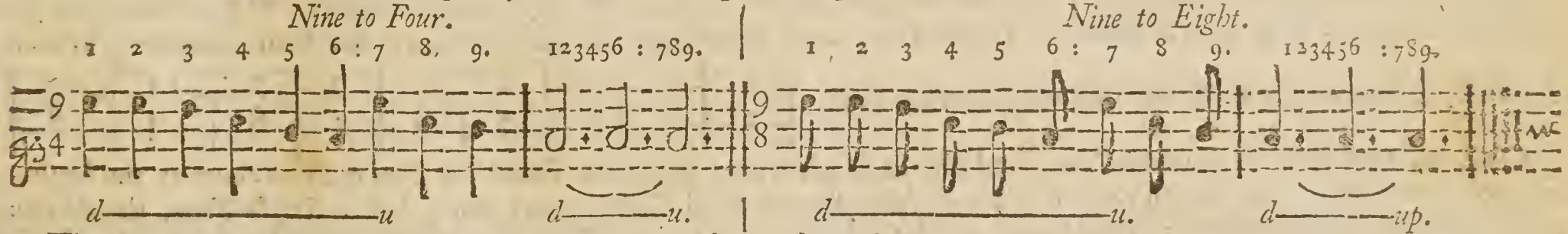
There are two other *Moods* called *Triple Tripla-Time Moods*; the slowest *Mood* of which being $\frac{1}{3}$d quicker than the last *Example* of *Double Tripla Time*.

The

The Firſt Sort of *Triple Tripla-Time*, is called *Nine to Four*; each *Bar* including Nine *Crotchets*, or ſo many leſſer *Notes* will amount to the ſame *Meaſure*; and marked thus, $\frac{9}{4}$, ſix to be played *down*, and three *up*.

The Second Sort of *Triple Tripla-Time*, is called *Nine to Eight*; each *Bar* including Nine *Quavers*, or ſo many leſſer *Notes* as will amount to the ſame *Meaſure*; ſix to be played *down*, and three *up*; being as quick again as that of $\frac{9}{4}$ and marked thus, $\frac{9}{8}$. But next I ſhall give you

An Example *of the Two* Triple Tripla-Time Moods, *viz.*



There are two other Sorts of *Tripla-Time* called *A Fourth Tripla-Time*; the ſloweſt *Mood* being $\frac{1}{3}$ quicker than the laſt *Mood* of the laſt *Example*.

The Firſt *Mood* of *Fourth Tripla-Time*, is called *Twelve to Four*; each *Bar* including twelve *Crotchets*, or ſo many leſſer *Notes* as will amount to the *Meaſure* of three *Semibreves*; eight to be played with the *Hand*, *or Foot down*, and four *up*; and marked thus, $\frac{12}{4}$

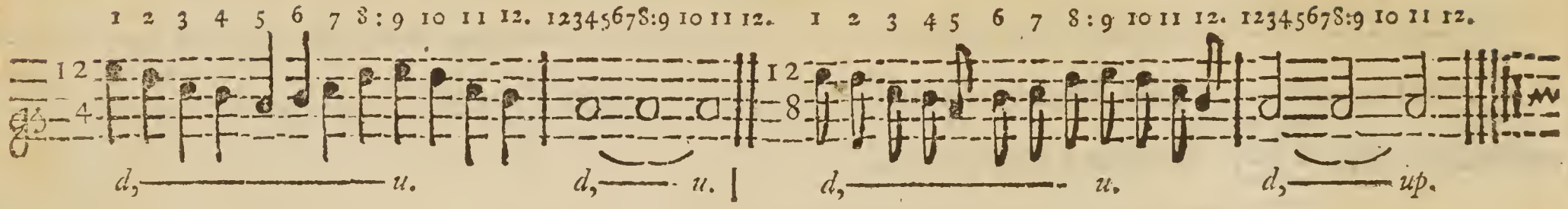
The Second Sort of *Fourth Tripla-Time*, is called *Twelve to Eight*; each *Bar* including twelve *Quavers*; eight to be played with the *Hand* or *Foot down*; and four *up*, and marked thus, $\frac{12}{8}$, ſo that you are as long again *down* as *up*; being as quick again as $\frac{12}{4}$. But let me give you another *Example*

Of

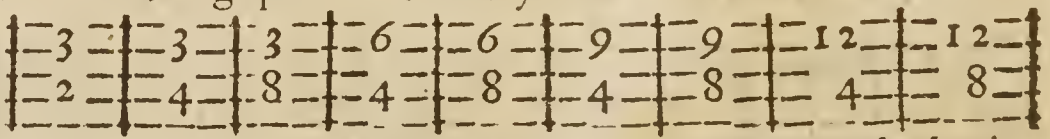
A New INTRODUCTION

Of the Two Moods *of* Fourth Tripla-Time, *viz.*

Twelve to Four. *Twelve to Eight.*



These are all the *Moods* that ever I saw used in *Time*, either in *Vocal*, or *Instrumental-Musick*; so that there may be properly said to be *Nine* several *Moods* in *Tripla-Time*, each *Mood* being quicker in every *Bar* than another: Which *Moods* I will set down in Order one after another thus;



Observe, that both in *Common-Time*, and also in *Tripla-Time*, that your *Hand*, or *Foot* must be *down* at the beginning of every *Bar*; for which Reason all long *Notes* should stand first in every *Bar*; lest in *Tripla-Time*, the *Motion* of your *Hand* be contradicted: Tho' many careless *Authors* have set a *Minim* at the Beginning of a *Bar*, and a *Semibreve* after it, quite thro' a whole Piece of *Musick*, which is quite contrary to the *Motion* of your *Hand*; neither can it be allowable, unless it be at the *Note* before a *Close*; or where it can't be well avoided. Also all odd *Notes* before a *Bar*, must be performed with the *Hand* or *Foot* up.

Scholar. *Sir, I apprehend the true Nature of every* Mood *of* Time, *by your plain and easy* Examples; *but I have read in Mr.* Playford's *Introduction concerning* Time, *and he says that* Six to Four, *and* Twelve to Eight, *must be beat as many* down as up; *and he also calls it* Common-Time.

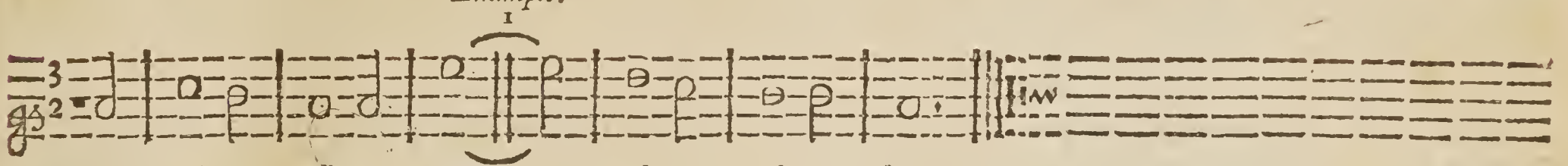
Master. 'Tis true he does, but in my Opinion he is much in the Wrong on't; for I cannot conceive which Way *Common-Time* can be mark'd with odd *Figures*; for if one *Semibreve* makes one *Bar* in *Common-Time*, I cannot apprehend how one *Prick'd-Semibreve*, or three *Minims* can make a *Bar*; which is but still the same Proportion as *Three is to Two*; only the *Minims* are become *Crotchets*, and the *Crotchets Quavers*, and Play'd as quick again: But let In-

strumental

mental Practitioners uſe which Way they moſt effect.

I would have you obſerve, that *Reſts* are of the ſame *Meaſure* as *Notes*; and wherever you meet with a *Semibreve Reſt*, it ſerves for a whole *Bar* of *Time*; in either *Common-Time*, or in *Tripla-Time*. You will alſo often meet with a *Double Bar* drawn thro' between two *ſingle Bars*, when the *Time* is not perfect on either Side of the *Double Bar*; both of which *Bars* making one *Bar* of *Time* as thus:

Example.



d, u. d, u. d, u. d, u. d, u. d, u. d, up.

N. B. That the lower *Figures*, 2, 4, 8, *&c.* in all the *Moods* before mention'd, denote the *Compoſition* to be to the *Meaſure* of ſuch like *Notes*, as will make one *Bar* in *Common-Time*.

Yours, *W.* TANS'UR.

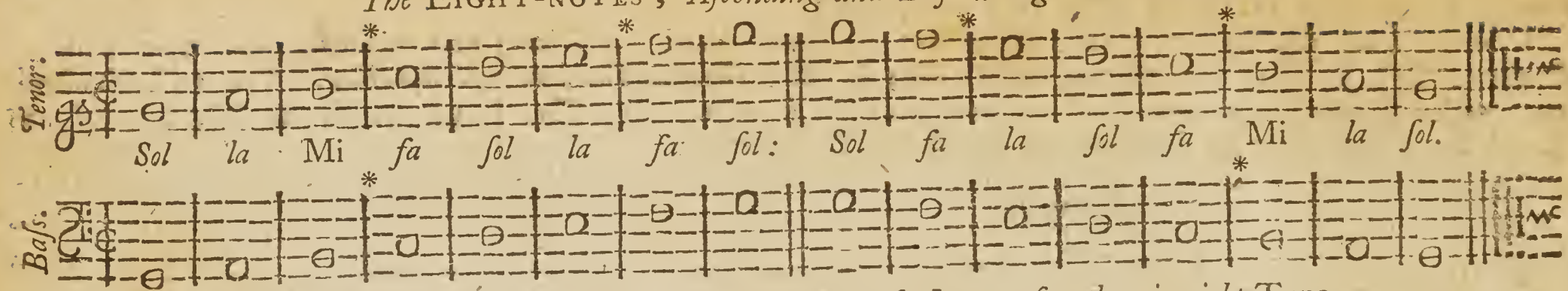
CHAP. V.

Of TUNING *the* Voice; *And of the ſeveral* Graces *uſed in* Muſick.

Maſter. THE firſt Thing to be obſerved by a *Vocal Performer*, is to have your *Voice* as clear as poſſible; giving every *Note* a clear and diſtinct *Sound*; neither forcing the *Sound* through your *Noſe*, nor blowing your Breath through your *Teeth* with your *Mouth* ſhut; (which is the Fault of a great many) which is very offenſive to a Muſical Ear, when ever they ſing alone; and then proceed to ſome ſhort Leſſon: But I ſhall give you the firſt *Leſſon* commonly taught by *Muſicians*, in *Two Parts*, in *Common Time*; with an *Aſtrick* * placed between the two *Half*, or *Semitones*: Which *Leſſon* is called

A New INTRODUCTION

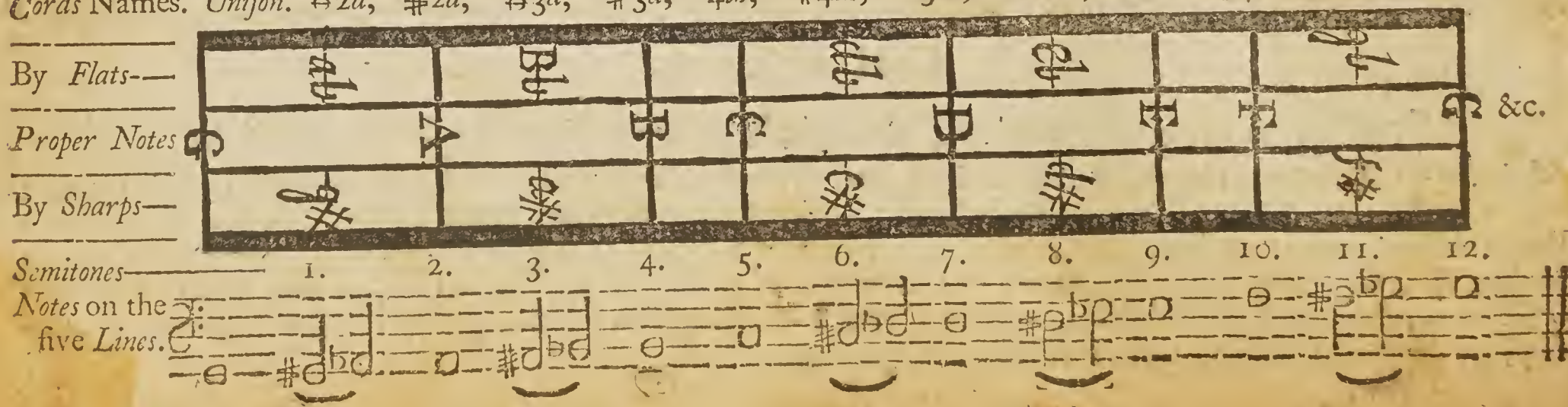
The EIGHT-NOTES ; *Aſcending and Deſcending.* Leſſon I.



Scholar. *Sir, I apprehend the true Meaning of this* Leſſon, *but only I cannot ſing them in right* Tune.

Maſter. The true and exact *Tuning* of this *Leſſon*, is to obſerve the two *Half*, or *Semitones* ; which are from *Mi* to *Fa*, and *La* to *Fa*, aſcending ; and from *Fa* to *La*, and *Fa* to *Mi*, deſcending ; and all the reſt are *whole-Tones*. Suppoſe the *Whole-Tone* be an *Inch*, the *Half-Tone* is but half an *Inch* ; which is a *Mathematical Demonſtration*. But the better to explain what I have ſaid, I have here contriv'd

A Mathematical SCALE *of all the* Semitones *included in an* Octave, *or 8th. with the* Concords, *and* Diſcords *figur'd*; *and the* Notes *on the* Lines *and* Spaces ; *by way of* Inches.

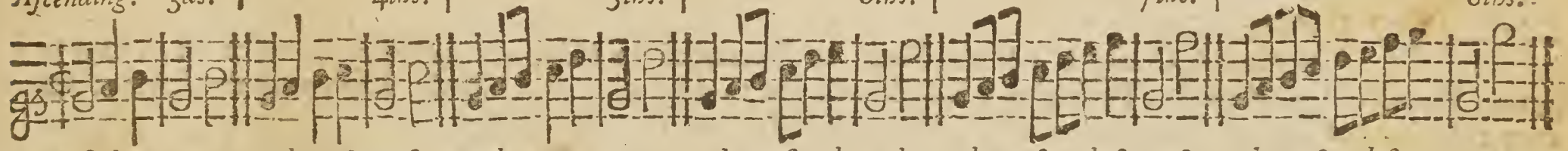


☞ This Scale is drawn according to the *Keys* of the *Organ*, &c. which ſhows that an *Octave* may be divided into 12 *Semi*, or *Half-Tones*; But the twelfth *Chapter* of this *Book* gives a proper *Name* to every Degree of *Sound*; when compared together.

N. B. That *G* ♯, and *A b*, are *Uniſon* to each other, and ſo likewiſe are the reſt that are *ſlur'd*, which the foregoing *Scale* will demonſtrate: The *Proper-Notes* being *Semibreves*, and the others *Slur'd Minims*, &c.

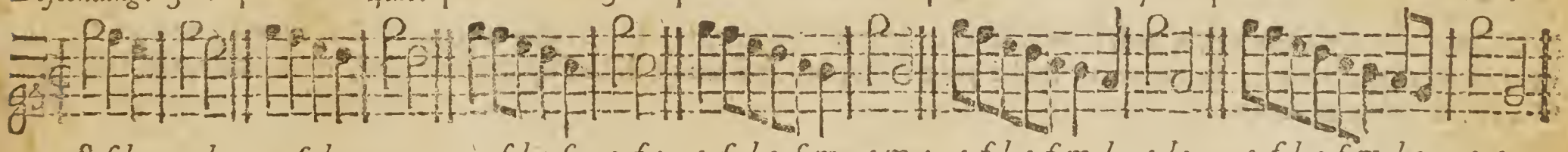
Leſſon II. *The* Eight Notes; *with the true Proof of every* Interval, *in the* G-Cliff.

Aſcending. 3*ds.* | 4*ths.* | 5*ths.* | 6*ths.* | 7*ths.* | 8*ths.*



S l m, *s* m; *s l* m *f*, *s f*; *s l* m *f s*, *s s*; *s l* m *f s l*, *s l*; *s l* m *f s l f*, *s f*; *s l* m *f s l f s*, *s s.*

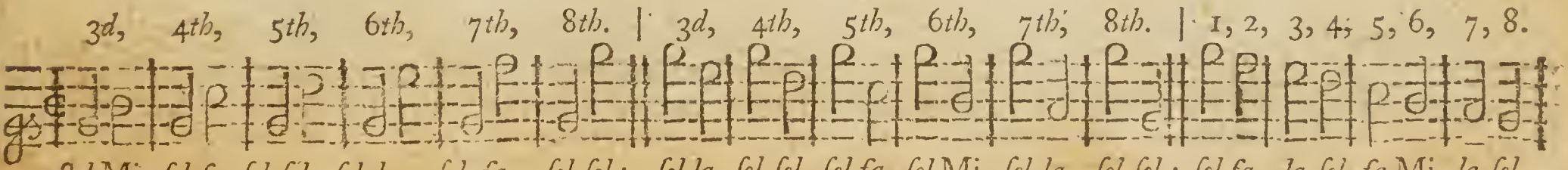
Deſcending. 3*ds.* | 4*ths.* | 5*ths.* | 6*ths.* | 7*ths.* | 8*ths.*



S f l, *s l*; *s f l s*, *s s*; *s f l s f*, *s f*; *s f l s f* m, *s* m; *s f l s f* m *l*, *s l*; *s f l s f* m *l s*. *s s.*

Leſſon 3d. *Of* Skipping-Notes; *moving by* Leaps.

3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*. | 3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*. | 1, 2, 3, 4, 5, 6, 7, 8.



Sol Mi, *ſol fa*, *ſol ſol*, *ſol la*, *ſol fa*, *ſol ſol*: *ſol la*, *ſol ſol*, *ſol fa*, *ſol* Mi, *ſol la*, *ſol ſol*; *ſol fa*, *la ſol*, *fa* Mi, *la ſol.*

N. B. *That the ſame is underſtood in any other* Cliff, *as well as in this.*

When

When you have once got Maſter of thoſe three *Leſſons*, you may next proceed to ſome ſhort *Pſalm-Tunes*; which are as eaſy as any *Leſſon* that can be ſet. But next I ſhall ſay ſomething of the ſeveral *Graces* uſed in *Muſick*; which is the Perfection of a *Singer*, be it either *Man*, or *Woman*, &c.

§ 2. *Of the ſeveral* GRACES *uſed in* Muſick.

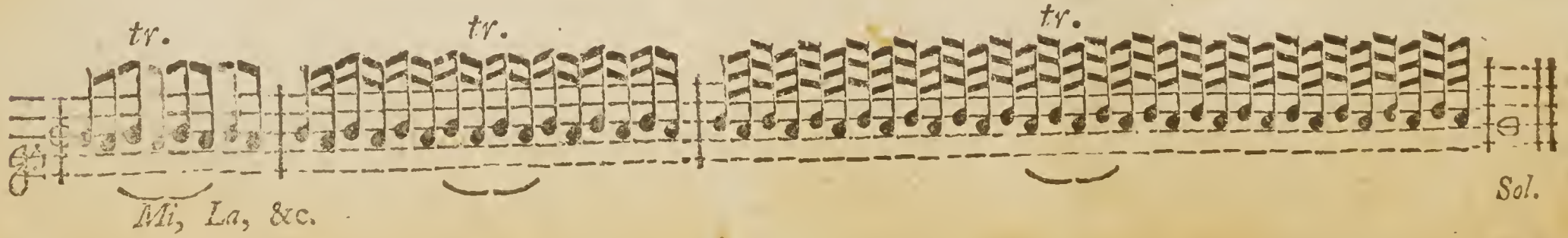
Scholar. WHAT *is a* Grace?

Maſter. A *Grace*, is a *Shake*, *Turn*, or *Humour* of the *Voice*, or *Inſtrument*; which when uſed in a proper Place, and performed to Perfection; is ſo *Ornamental* to *Muſick*, that it fills the *Heart* with the *Spirit* of *Harmony*; ſo that nothing elſe is required after it; if it ends right, and in a regular *Key*.

Scholar. *What is the firſt and fundamental* Grace? *pray tell me*; *and not let me be like many conceited Fools, who begin in the Middle of a* Rule, *to look for both Ends*; *not knowing which Way is right*; *and argue and prattle about a Thing, that I know nothing of.*

Maſter. In my Opinion, (with Submiſſion to better Judgments) the *Trilloe* or *Shake*, is the moſt principle *Grace*, uſed in *Muſick*; that is, to move, or ſhake your *Voice*, or *Inſtrument* diſtinctly on one *Note*, or Syllable, the Diſtance of a *Whole-Tone* as thus:

EXAMPLE.

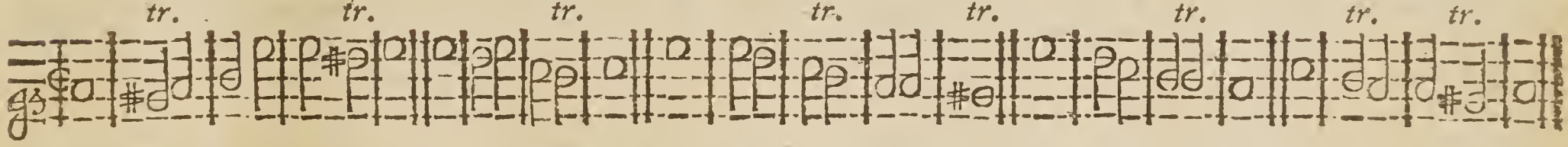


First

First move ſlow, then faſter by degrees ; (as you ſee in every *Bar* of this *Example*) and by obſerving this Method, you'll certainly gain the Perfection of it.

I do not mean that you ſhould hold your *Shake* ſo long as in this *Example* ; but that you muſt move as quick as poſſible while the length of the *Note* is performing ; though the *Shake* at a *Cloſe* is held ſometimes ſomewhat longer than the *Time*, for Variety ſake. But I will add another *Example*, and place a *(tr.)* over the *Notes* you are to *ſhake*.

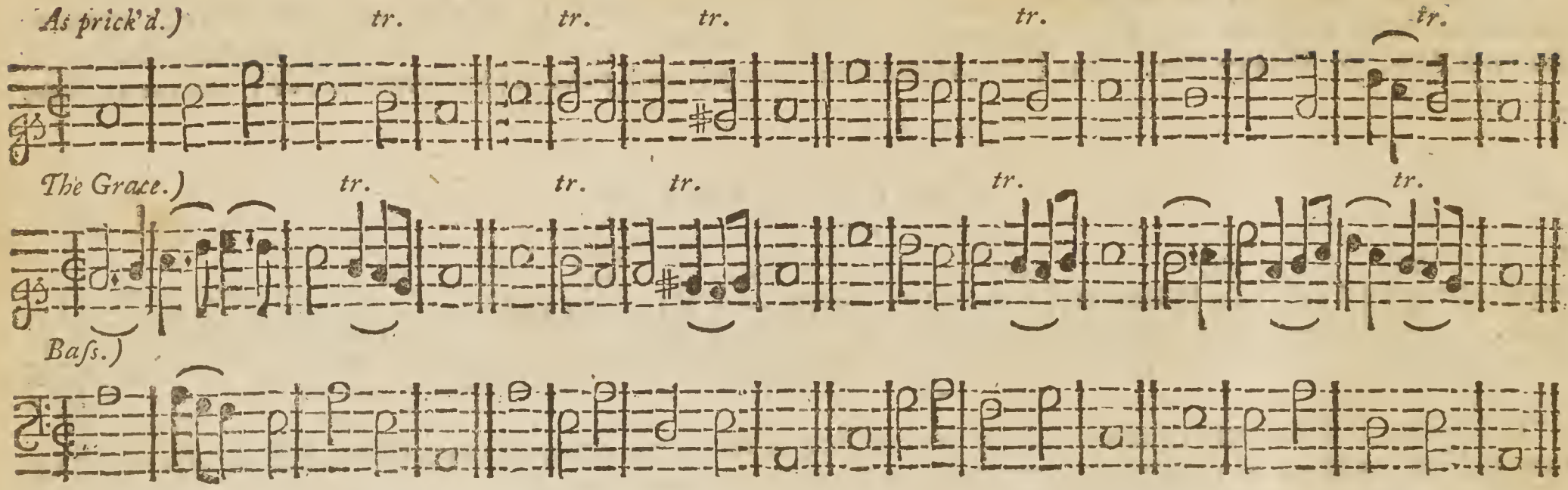
As for EXAMPLE.



The *Trilloe*, or *Shake* may be uſed in all deſcending *Prick'd Notes*, and always before a *Cloſe* ; alſo on all deſcending *ſharp'd Notes* ; and on all deſcending *Semitones* ; but none ſhorter than *Crotchets*.

There is another *Grace* uſed in *Muſick* that requires much Judgment, called *the Grace of Tranſition* ; that is, to ſlur, or break a *Note* to ſweeten the Roughneſs of a *Leap* ; and in *Inſtrumental-Muſick*, *Tranſition* is often uſed on the *Note* before a *Cloſe*. But let me give you an *Example* of this, firſt as it is uſually *prick'd*, with the *Grace* under it, and the *Baſs* placed at the Bottom ; which is called

An Example *of* TRANSITION, *or* Breaking *of* Notes.



So thoſe are the moſt uſual *Graces*, uſed in *Muſick*. Yours, W. TANS'UR.

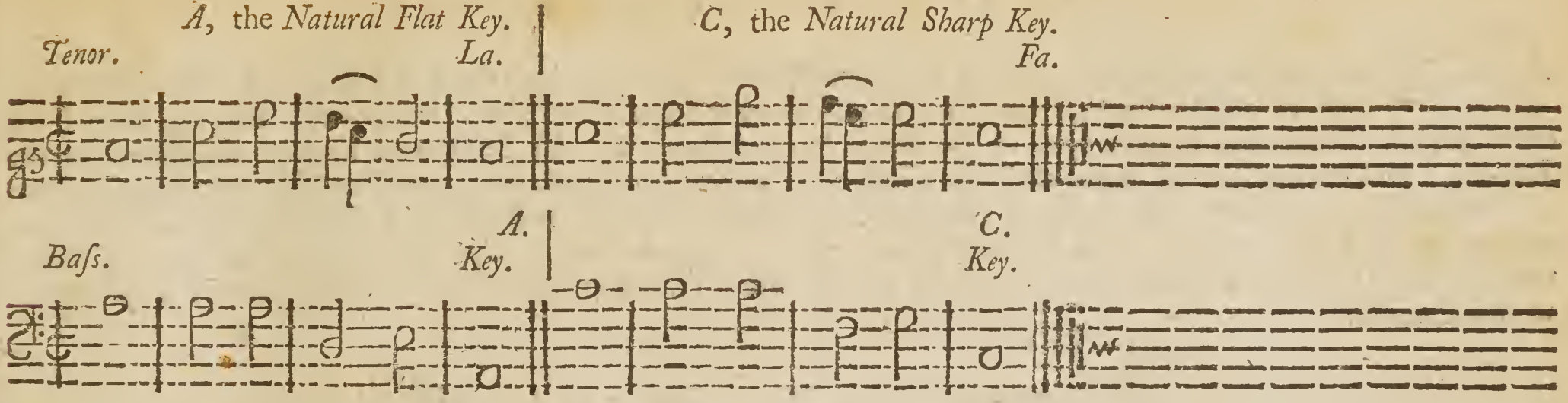
CHAP. VI.

Of the ſeveral KEYS *in* Muſick; *And of* Tranſpoſition *of* Keys.

Maſter. IN *Muſick* there are but Two *Natural*, primitive Keys; *viz. C faut*, the *ſharp* and cheerful Key; and *Are*, the *flat* and melancholly Key: And that no *Tune* can be formed on any other *Key* but theſe two, without the Help of placing either *Flats* or *Sharps* at the Beginning of the five *Lines*; which brings them to the ſame Effect as theſe two *Natural Keys*; but firſt I ſhall give you

An

An Example *of the Two* Natural-Keys.



Scholar. *What difference is there in Two* Keys? *and why is one called* Flat, *and the other* Sharp?

Maſter. The Firſt is called *A*, the *Natural Flat Key*, by reaſon it hath the *Leſſer Third*, *Sixth*, and *Seventh* above its *Key*, or *Key-Note*.

The Second is called *C*, the *Natural Sharp Key*; it having the *Greater Third*, *Sixth*, and *Seventh* above its *Key*; which is half a *Tone* ſharper than the *Flat Key*, in the very firſt *Third*: So that one may well be called *Flat*, and the other *Sharp*.

Scholar. *What is a* Key? *or what is meant by the Word* Key?

Maſter. A *Key*, or *Key-Note*, is the laſt *Note* of the *Baſs*; which contains the *Air* or Judgment of the whole Song; ſo that a *Tune* depends as much on a proper *Key*, or a proper *Sound* given to that *Note*; as a Sermon does on a *Text*; which ends the *Song* like a *Period* at the End of a Sentence: The *Baſs* being the Foundation of all the other Parts. But I ſhall next ſay ſomething

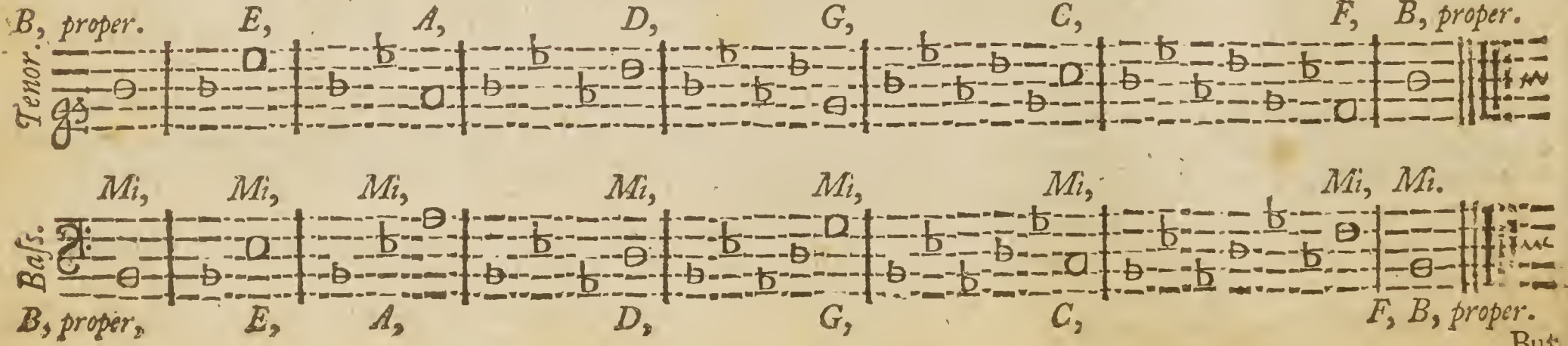
§ 2. *Of*

§ 2. *Of* TRANSPOSITION *of* Keys.

Maſter. TO *Tranſpoſe*, ſignifies to remove from one Place to another; but the firſt Thing to be conſidered is the *Mi*, or *Maſter-Note*; which guideth all the other *Notes*, both above and below; and alſo bringeth all other *Artificial-Keys* to the ſame *Nature*, as the Two *Natural-Keys*; the *Mi* being next above the *Key-Note* in the *Flat-Key*; and next below the *Key-Note* in the *Sharp-Key*; as you may obſerve in the Two *Keys* before mention'd.

Tranſpoſition is perfected by ſhifting the *Mi*, which is a *ſharp Note*; by firſt placing a *Flat* on its *Place*, which removes the *Mi* a 4th above, or a 5th below the place where it was before; ſo that by adding a *Flat* every Time on the *Mi-Note*, (by one at a Time) it cauſes the *Mi* to ſhift every Time a 4th above, or 5th below; as you may obſerve in this *Example:*

Of Tranſpoſition of the Mi, *by* Flats; *in two* Cliffs.



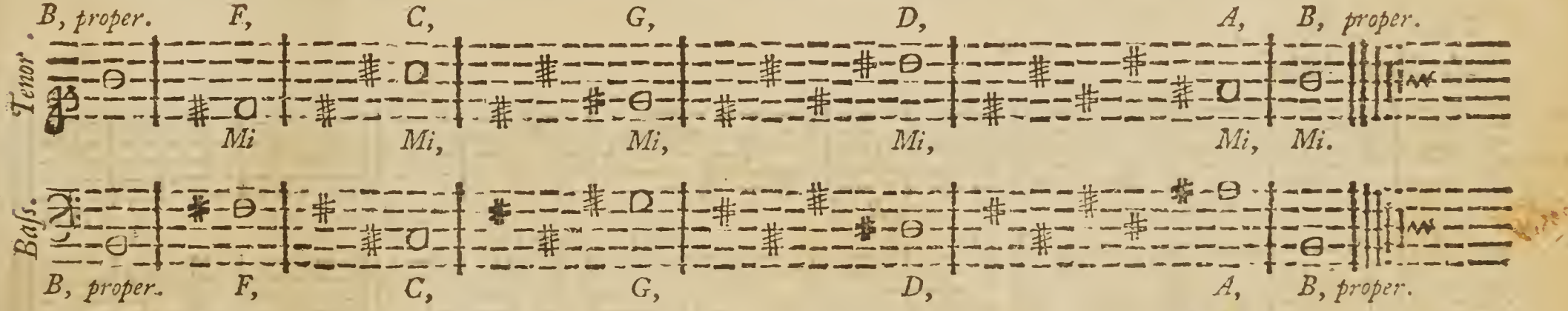
But

But to render more eaſy what I have ſaid keep this *Verſe* perfect in your Memory, *viz.*

† { *If that by* Flats *your* Mi *you do remove,*
† { *It muſt be called in the* fourth *above :* —— *Or a* fifth *below its former Place.* }

Tranſpoſition by *Sharps*, is contrary to that by *Flats*; for by *Sharps* it moves always a *fifth* above, or a *fourth* below its former place; alſo the *Mi* ſtands in the ſame *Line*, or *Space* with the *Sharp* laſt *added :* But I ſhall give you another *Example :*

Of Tranſpoſition *of the* Mi, *by* Sharps : *in two* Cliffs.



Here you ſee the firſt *Sharp* is founded on *F*; the reſt being added on a *fifth* above, or a *fourth* below; (by one at a time.) But the better to explain what I have ſaid, keep this *Verſe* perfect in your Memory, *viz.*

† { *If that by* Sharps *the Mi removed is,*
† { *Riſe up five* Notes *and then you cannot miſs :* —— *Or a* fourth *below.* }

Scholar. *Sir, I thank you moſt heartily : But why cannot the* Mi *be brought home again, as well by* Sharps *as it was by* Flats?

Maſter. If the *Mi* could be moved but once more, by adding another *Sharp* on *E*, it might be done; but this cannot, becauſe there is no places for the *Half-Tones*; do but examine ſuch an *Example*, and you will find that no more *Sharps* can be added, to any *Leſſon* of *Muſick* whatſoever.

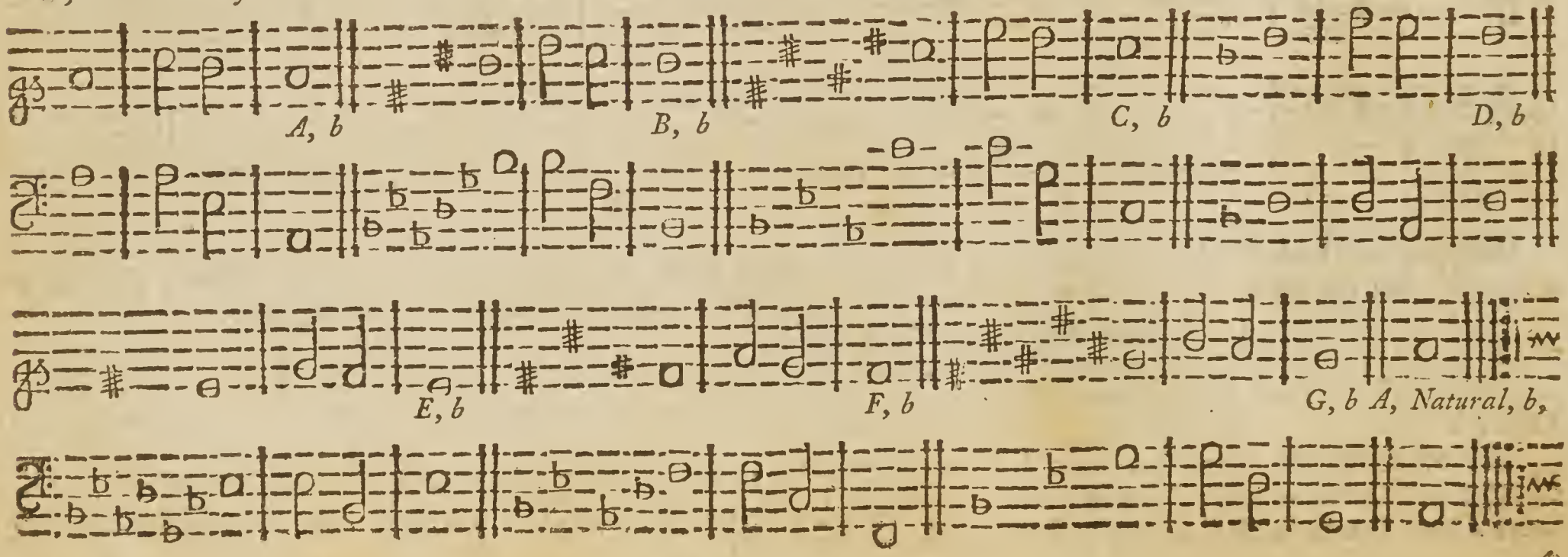
Scholar. *Why was* Tranſpoſition *invented? and why is the* Mi *ſhifted out of its primitive Place?*

Maſter. Tranſpoſition was invented to bring every *Compoſition* as near as poſſible within the *Compaſs* of the five *Lines*, when the two *Natural-Keys* could not keep within bounds; eſpecially the *Sharp-Key*; if the *Muſick* did riſe an *Eighth* above the ſaid *Key-Note*. Likewiſe the *Mi* is ſhifted to bring all other Artificial *Keys* to the ſame effect as the two *Natural Ones*; viz. *A*, and *C*: But I ſhall next ſet you down

An Example *of all the ſeven* Flat-Keys; *to the ſame Effect as* Are, *the* Natural Flat-Key.

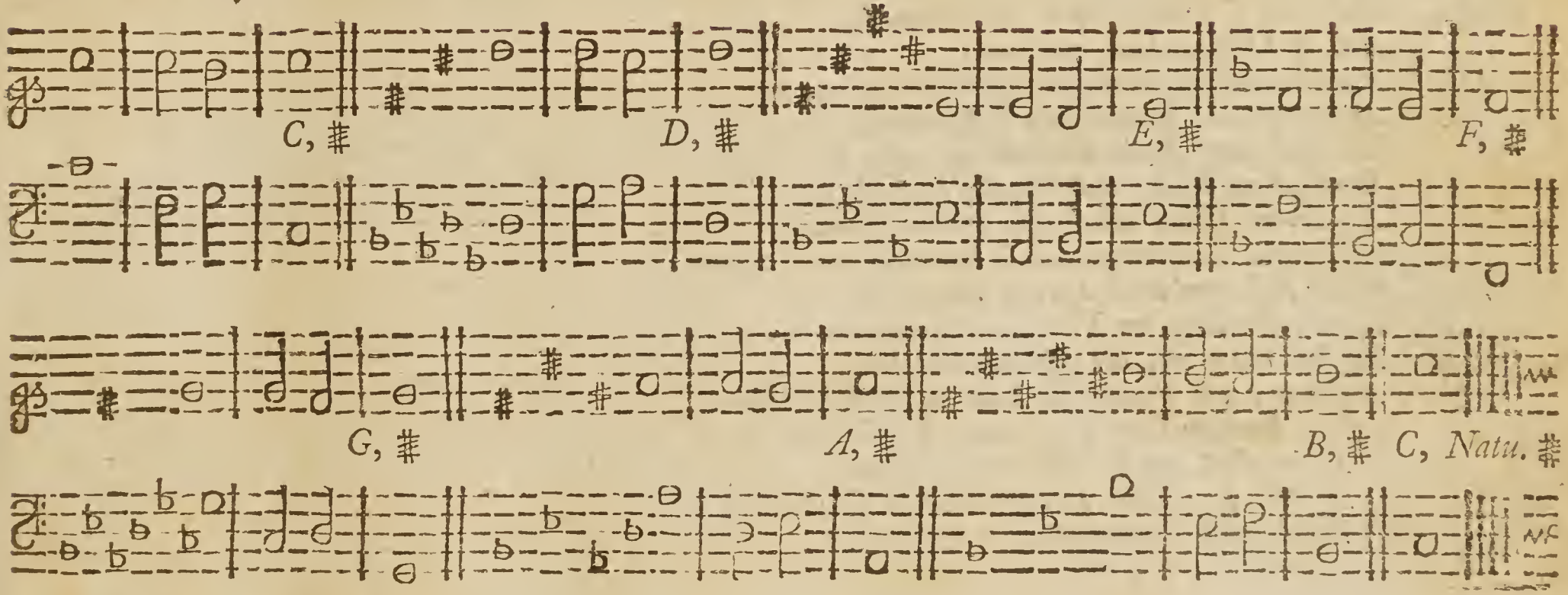
Tenor and *Baſs*.

A, Natural-Key.



An Example *of all the ſeven* Sharp-Keys ; *to the ſame Effect as* C-faut, *the* Natural Sharp-Key.

Tenor and *Baſs.*
C, Natural-Key.



By theſe *Examples* you may *Tranſpoſe* any *Tune* to any of theſe ſeveral *Artificial-Keys*, by either *Flats*, or *Sharps*. Give your ſelf but the trouble to trace over theſe ſeven ſeveral *Keys*, and you will find them ſtill the ſame in effect as *Two* ; but you are not confin'd to the *Solfaing* of them all, ſo you but obſerve the Places of the *Semitones* : But if any of theſe *Keys* ſeem difficult to you, you may *tranſpoſe* them into any other ; by the *Rules* before mentioned :

for *Solfaing*, was only intended to guide young *Practitioners* to the true Underſtanding of *Tones*, and *Semitones*; and to give a proper Diſtinction, one from another, *&c.*

Scholar. *Sir, I humbly thank you, for I think you have added and explained this* Branch *in a far better Method than any that wrote ever on this Subject, and alſo brought the ſame to an exact* Rule; *and plain to be underſtood by the meaneſt of Readers.*

Maſter. *Thus have I* Tranſpoſition *well ſurvey'd,*
And its Original have open laid;
But Mi, *the* Maſter-Note *does bear the ſway,*
And brings all Muſick *to a* Proper-Key.
'Tis their own Faults that will no wiſer be;
Read but my Book, *and then they'll plainly ſee*
All Errors plain; which done without Attention,
By Mad-brain'd Authors, *who love their own Invention;*
Which falſe, and crooked are to underſtand,
Fix'd on no Key, *no* Voice *can them command;*
Yet they can prate, like ſelf-conceited Fools,
And bear great Sway, but know no Muſick-Rules.
Tho' Fourteen Keys *I've written here in view,*
Yet in effect, you ſee there are but Two:
A Rule *for which I've grounded in this Section,*
Which being Tranſpoſition *to perfection.*

Yours, W. TANS'UR.

CHAP.

CHAP. VII.

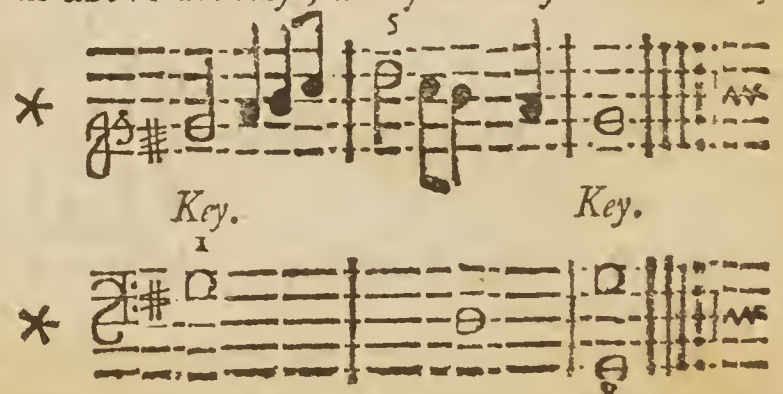
Of INTONATION; *or ſome uſeful Directions concerning the regular* Sound, *or* Pitch *of the* Keys *in* Vocal-Muſick.

Maſter. THERE is nothing more neceſſary to be underſtood by a *Vocal* Performer than the right *Pitch*, or *Sound* given to the *Key-Note*; for without a *Tune* be founded on a proper *Sound*, (that is, neither too high, nor too low,) it never can give any Pleaſure or Delight either to the *Performer*, or *Hearer*, &c.

Therefore, I ſhall add ſome few *Inſtructions*, by which you may be able to carry on all Parts of *Muſick*, in a true *Decorum*. *Ex. Gr.*

Firſt, take a view of all *Parts*, and prove their Compaſs of *Notes* above the *Key-Note* of the *Baſs*; alſo all *Notes* below the *Key* of the *Baſs*; (if any ſhould ſo happen;) then try if your *Voice* will perform all *Notes* both above and below, in all *Parts*; ſo that you can reach the higheſt *Notes* without ſqueaking above, and without grumbling below: Which if you can perform *clear*, and alſo all the *Performers* of the other *Parts* move in perfect *Harmony*; then the Song may be ſaid to be *Pitch'd* in a *Proper-Key*. (Ex. gr.)

Suppoſe your *Key* be on *G* ♯, and your *Tenor* ſhould riſe a *Fifth* in Compaſs above the *Key*; and your *Baſs* reach to *G*, the *Eighth* below; (which is twelve *Notes*;) then prove your *Song* in this manner, both *Baſs* and *Tenor*. Let the *Baſs* give the *Sound* firſt; and let there be but one *Leader* to each *Part*; the *Tenor* leading the whole *Song* in true *Time*: And by this Method you may give the true *Pitch*, to any *Key* whatſoever; for which uſe, a *Pitch-Pipe* is very uſeful firſt to learn by.



Yours, W. TANS'UR.

CHAP. VIII.

Of the ſeveral CONCORDS, *and* DISCORDS; *both* Perfect, *and* Imperfect: *And of the* Figures, *uſed in the* THOROW-BASS: *With ſome general* Rules *for* Tuning *the* Virginals, Harpſichord, *or* Spinnet.

Maſter. THERE are but Four CONCORDS in *Muſick*, viz. the *Uniſon*, *Third*, *Fifth*, and *Sixth*; (their *Eights*, or *Octaves* are alſo meant.) The *Uniſon is* called a *Perfect Cord*; and commonly the *Fifth* is ſo called; but the *Fifth* may be made *Imperfect*, if the Compoſer pleaſes. The *Third*, and *Sixth* are called *Imperfect*; their *Sounds* not being ſo full, nor ſo ſweet as the *Perfects*: But in Four Parts the *Sixth* is uſed inſtead of the *Fifth*, in ſome certain places, when the *Fifth* is left out; ſo in Effect, there are but three *Concords*.

The meaning of the Word *Imperfect*, ſignifies that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for as the *Leſſer*, or *Imperfect*, or *Minor Third* includes but three *Half-Tones*; the *Greater*, or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The DISCORDS, are a *Second*, a *Fourth*, and a *Seventh*; and their *Octaves*; though ſometimes the *Greater-Fourth* comes very near to the *Sound* of an *Imperfect Cord*, it being the ſame in *Ratio* as the *Minor-Fifth*: But I will ſet you

An Example *of the ſeveral* CONCORDS *and* DISCORDS, *with their* Octaves *under them.*

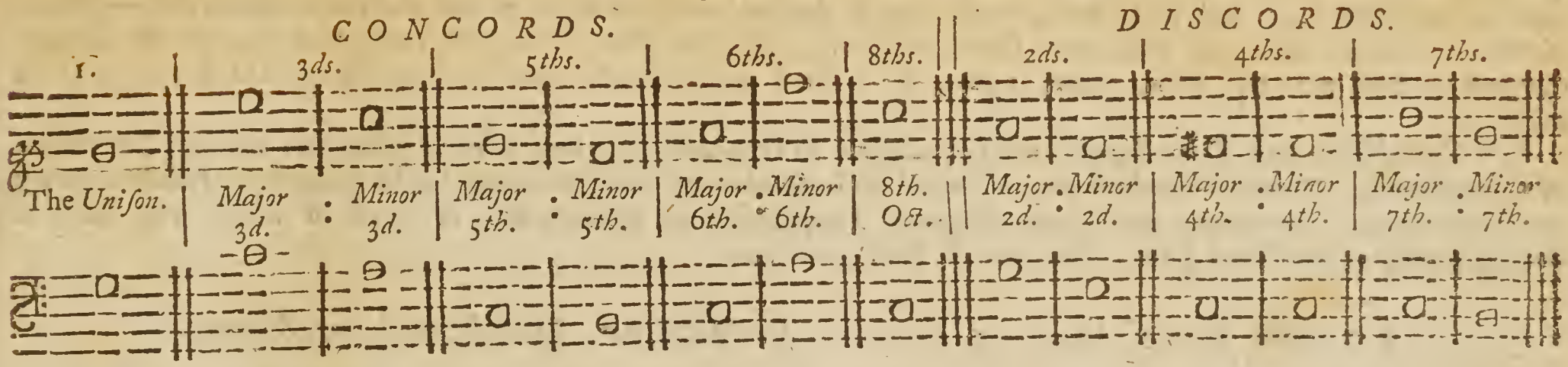
	CONCORDS.				*DISCORDS.*			
	1.	3.	5.	6.		2.	4.	7.
Their *Octaves*, or *Eights*—	8	10	12	13		9	11	14
	15	17	19	20		16	18	21
	22	24	26	27		23	25	28

&c.

N. B. That if a *Voice*, or *Inſtrument* could permit to Ten-thouſand *Octaves*, they are all ſtill as one, and the ſame in Nature.

But I ſhall next ſet you down another *Example*, of all Concords, and Diſcords; both *Perfect*, and *Imperfect*; (*Major*, or *Minor*;) as they ſtand in order; their *Interval*, or Diſtance being counted between *Tenor* and *Baſs*; in the *G-Cliff*.

CON-



By this *Example* you ſee how *Concords*, and *Diſcords* are made either *Greater*, or *Leſſer*, (*Perfect*, or *Imperfect*,) without the help of either *Flats*, or *Sharps*; (except the *Major 4th:*) But they may be made in *Compoſition* either *Greater*, or *Leſſer*, by adding either *Flats*, or *Sharps* to one of the *Parts*, that ſtands joyned with another; and that *Diſcords* may be uſed in *Compoſition*, if mixed with Judgment; which you will better underſtand hereafter.

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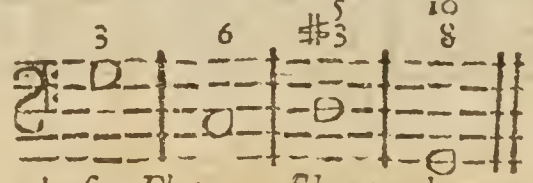
§ 2. *Concerning* FIGURES, *uſed in the* Thorough-Baſs.

Maſter. THE *Thorough-Baſs* is moſtly performed by the *Organ*, *Harpſichord*, *Spinnet*, or *Theorbo*, &c. being often intermixed with *Figures*, which are placed either over, or under the *Notes* of the *Ground*, or *Baſs*. Theſe *Figures* are to direct the Performer to ſtrike in the other *Parts*, or *Notes*, either a *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, or *Eighth*, &c. above the *Ground*; and ſet down as thus,  &c.

Obſerve that where there is only a *ſingle Flat*, or a *ſingle Sharp* is marked, thoſe *Flats* or *Sharps* denote that you muſt ſing, or play either *Flat*, or *Sharp Thirds*: But where nothing is marked, then *Cemmon Concords* are played. Alſo where 4ths, 7ths, &c. (which are *Diſcords*,) are only marked, they are only ſet to introduce other *Common*

Concords

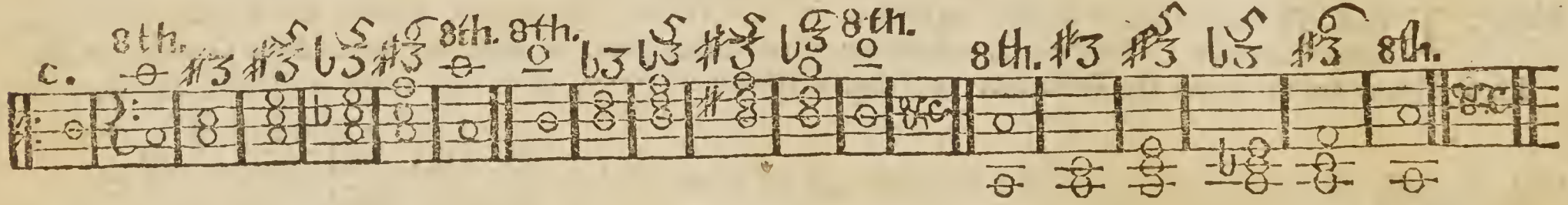
Concords to follow ; *i. e.* such as lie next, or the neareſt *Interval* to follow next, as the *Rules* will admit, *&c.* — Many *Authors* only mark their 3ds with *ſingle Flats*, or *Sharps* ; alſo 4ths, 6ths, 7ths, *&c.* and omit figuring the *Common Concords*, (which are 5ths, 8ths, 12ths, 15ths, *&c.*) But I rather ſhould chuſe to have all mark'd down, to avoid miſtakes.

*** Two *Fifths*, nor Two *Eighths*, are not allowed to be played together, neither riſing nor falling ; (as well as in *Compoſition* :) Therefore the beſt way to avoid a *Conſecution* of two, or more, is, to move your *Hands* contrary one from another ; on either the *Organ*, *Virginals*, *Harpſichord*, or *Spinnet*, &c. A *Scale* of which you have at the beginning of the *Third Book*. But next I ſhall give you

§ 3. *Some general* Rules *for* TUNING *the* Virginals, Harpſichord, or Spinnet.

Maſter. IN *Tuning* the *Harpſichord* or *Spinnet*, obſerve firſt to *Tune* the *G-Cliff* by a *Concert Pitch-Pipe* : Next *Tune* the 8th *Perfect*, either above, or below ; (for all 8ths are the ſame ;) then *Tune* 3ds, 5ths, *&c.* that are in the *Syſtem* of the *Octaves*. — Obſerve alſo, to *Tune* all *Sharp* 3ds, as *ſharp* as poſſible ; and all 5ths as *flat* as the Ear will permit ; which will render the *Muſick* more fuller. But the better to *explain* what I have ſaid, I ſhall give you

An Example *of* Tuning *by* Notes.



By obſerving this Method, you may put your *Inſtrument* in perfect *Tune* ; in order to perform any *Concord*, or *Diſcord*, either *Perfect* or *Imperfect* ; both *proper Keys*, and *Muſic's*, or *Semitones* ; according to the *Scale* of all the *Keys*, which fronts the *Title-Page* of *Book* III.

Yours, W. TANS'UR.

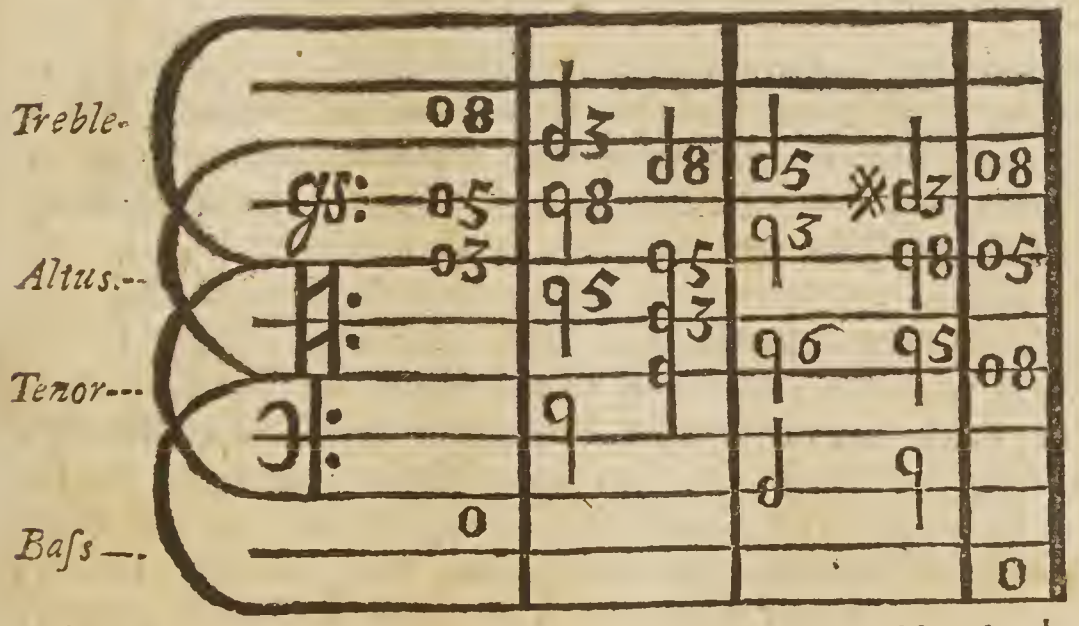
CHAP.

CHAP. IX.

Shewing how to COMPARE *one* Part *of* Muſick *with* another.

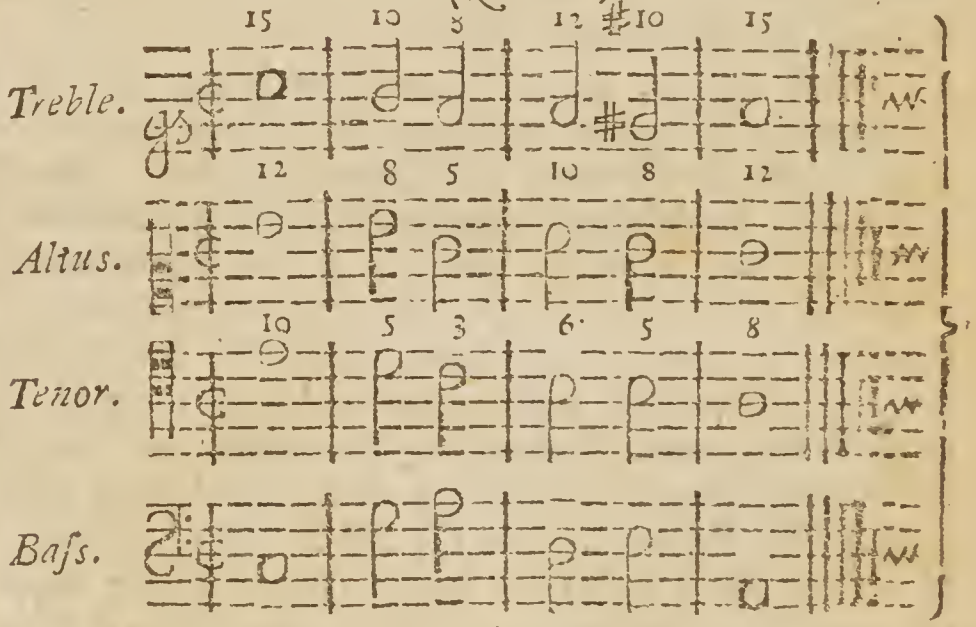
Maſter. THE *Interval*, or Diſtance between 3*ds*, 5*ths*, 6*ths*, 8*ths*, &c. are called *Concords*, (and ſome others *Diſcords*; and alſo their *Octaves*. I ſhall therefore draw eleven *Lines*, according to the *Scale* of *Muſick*, and place the three *Cliffs* in their uſual *Places*; by which you may count the true diſtance of all *Intervals*; which is

A Scale *of all the* FOU-RPARTS *of* Muſick.



By this *Scale* you ſee the true Diſtance, and alſo the *Places* of all the *Four Parts* of *Muſick*, according to the GAMUT.

(*Quarta.*)



Theſe *Four Parts* are taken out of the other *Scale*, and ſet down in *Score* in their proper *Places*, one above another, as they proceed from the *Baſs*.

I cannot omit but give my opinion, that it is the beſt and eaſieſt way, to ſet the *Cliff* of the *Altus* on the middle *Line*, and place the *Notes* accordingly; which is done in the two following *Books*: But to know the *Nature* of theſe *Four Parts*, I refer you to *Page* 60. Yours, W. TANS'UR.

CHAP. X.

Of THEORETICAL-MUSICK: *Containing a* Mathematical-Demonſtration, *of the* Nature *of* Sound: *and of the* Rations, *and* Proportions *of* Harmony.

Maſter. IT hath always been allowed by all profound and judicious Obſervers in this Science, "That all "*Sound* is made by *Motion*; and that this *Motion* requires a *Medium*, or *Air*: to carry it diſtant; "and that ſo far as the *Medium* paſſeth ſo far paſſeth the *Motion* with it: And when its *Motion* ceaſeth, then "muſt the *Sound* ceaſe alſo.".

By this I obſerve, that if it meets with any obſtacle, or hindrance in the way that it paſſeth, it ſtrikes and ſhakes at every one it paſſes; making *Echo*'s and *Sounds* according to the Nature of the Obſtacle whom it meets, 'till it paſs thro' the *Medium*, or *Sphere of Activity*: But if it meets with no hindrance, then it paſſeth into the *Sphere* of the *Air*, or *Medium*, according to the force of the *Sonorous Body*; which Body is as the *Centre*; tho' not paſſing to the *Centre* directly, but in a certain degree of Quickneſs, or Velocity.

Hence it is, that all *Sounds* do move with *Vibration*, *Oſcillation*, or a trembling *Motion* from the *Sonorous Body*; as the *Ear* may demonſtrate either by a *Bell*, *String*, *Pipe*, &c. or any other *Sonorous Body* whatſoever: Their *Vibrations*, or Tremblings being either equal, or unequal; ſwifter, or ſlower; according to the *Nature*, or Conſtitution of their Bodies; the *Vibrations*, or Tremblings of their Bodies being that by which all particular *Sounds* are conſtituted, and diſcriminated, or divided; and carried along the *Medium*, or *Air* in the very ſame *Meaſure*; and that the *Vibrations*, or Tremblings of the *Air* are carried along with it, in the very ſame *Velocity*, or quickneſs; or elſe when it arrives more diſtant, it would not be in the ſame *Sound*: Therefore, I am of opinion, that was there no *Air*, there could be no *Sound*; eſpecially at a diſtance from the *Sonorous Body*; from which *Bodies* all *Sounds* do proceed, and do arrive from a certain *Pitch*, or *Tenſion*; *i. e.* either *Grave*, or *Acute*; according to the greatneſs of the *Tenſion* of the *Sonorous Body*; which *Body* is called, *The firſt Element of Sound*; or, *The Element of Muſick*. (I could largely diſcourſe on this Point, *viz.* How, and what conveys all Sound both to the Ear and Underſtanding, *&c.* But as room is as ſmall as Encouragement, I ſhall omit ſuch like Inſertions 'till farther Opportunity: Which may propably take place, in my intended *Harmonical-Spectator*.

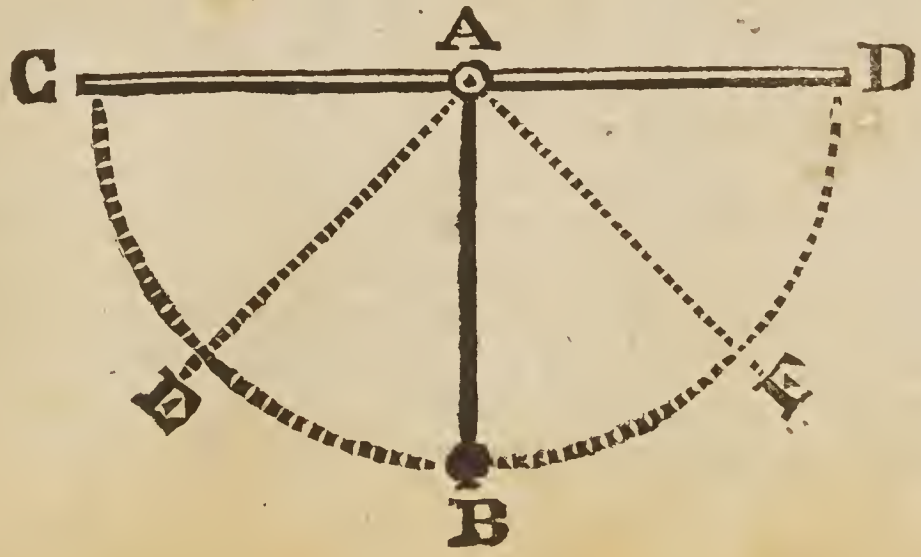
Scholar.

Scholar. *From whence did arrive the* Meaſure *of* Time, *and alſo the* Proportion *of* Sounds ?

Maſter. The whole *Theory* of *Muſick* proceeds from the *Vibrations*, *Oſcillations*, or Tremblings of the *Sonorous Bodies*, both in *Time*, and *Meaſure*, and *Proportion* of *Sound*; for what Bodies are moſt *Acute*, the more *ſwift* are their *Vibrations*, or Tremblings; and what Bodies, or Sounds are more *Grave*, the more *ſlow* are their *Vibrations Oſcillations*, or *Tremblings:* Therefore, the firſt principal by whom the *Nature* of *Harmonical Sounds* was found out, was by the *Meaſure* and *Proportion* of the *Vibrations* of the *Sonorous Body*, or *Sounding Body:* So that any *Note*, or *Tune* is made by one certain *Meaſure* of the *Velocity*, or quickneſs of the *Vibrations:* I mean that ſuch a certain meaſure of *Courſes* and *Recourſes* doth in ſuch a certain ſpace of *Time*, conſtitute, or appoint ſuch a certain determinate *Tune*: And alſo its continuance of *Sound* to the laſt, depends only upon the equality of the *Time* of its *Vibrations*; as you may obſerve by a *Wire String* after it is ſtruck; and that the *Graver* the *Sound* is, the *ſlower* are its *Vibrations Oſcillations*, or Tremblings; as was firſt obſerved (as ſome *Greek* Authors ſay) by *Pythagorus.*

Scholar. *Sir, have you no true and exact way to meaſure* Time ?

Maſter. Yes, Since the ingenious *Galileo* hath diſcovered to us the uſe of *Pendulums*, *Time*, and *Proportion* is far better underſtood than ever it was before he invented them; of which *Inſtrument* I ſhall firſt draw its *Form*, and afterwards explain its *Motion*, and alſo its *Uſe*. The Form is thus:



EXPLANATION.

First take either a *Wire*, or *String*, of what length you pleaſe; and hang, or faſten a *Weight*, or *Plummet* at one end; then make a Hole, or Nooſe at the other end, and hang it on a *Needle*, or *Centre*; then let it hang ſtill, and it will be *perpendicular* as from *A* to *B*; then draw up the *Plummet* to the Semicircle *C*, and let it fall, and it will *Oſcillate*, or ſwing towards *D*; moving both *Courſe*, and *Recourſe*, (or *forward* and *backward*) 'till it reſt *perpendicular* on *B* to *A*.

Here you may obſerve, though it range a greater Compaſs between *C* and *D*, than it does between *E* and *F*; yet it always keeps a conſtant and true *Motion* of *Time*, both forwards and backwards from *C* to *D*, as it does from *E* to *F*, 'till it reſts on *A*; for the further compaſs it ranges, the *ſwifter* it moves, and ſtill in the very ſame TIME as it does when it ranges ſhorter.

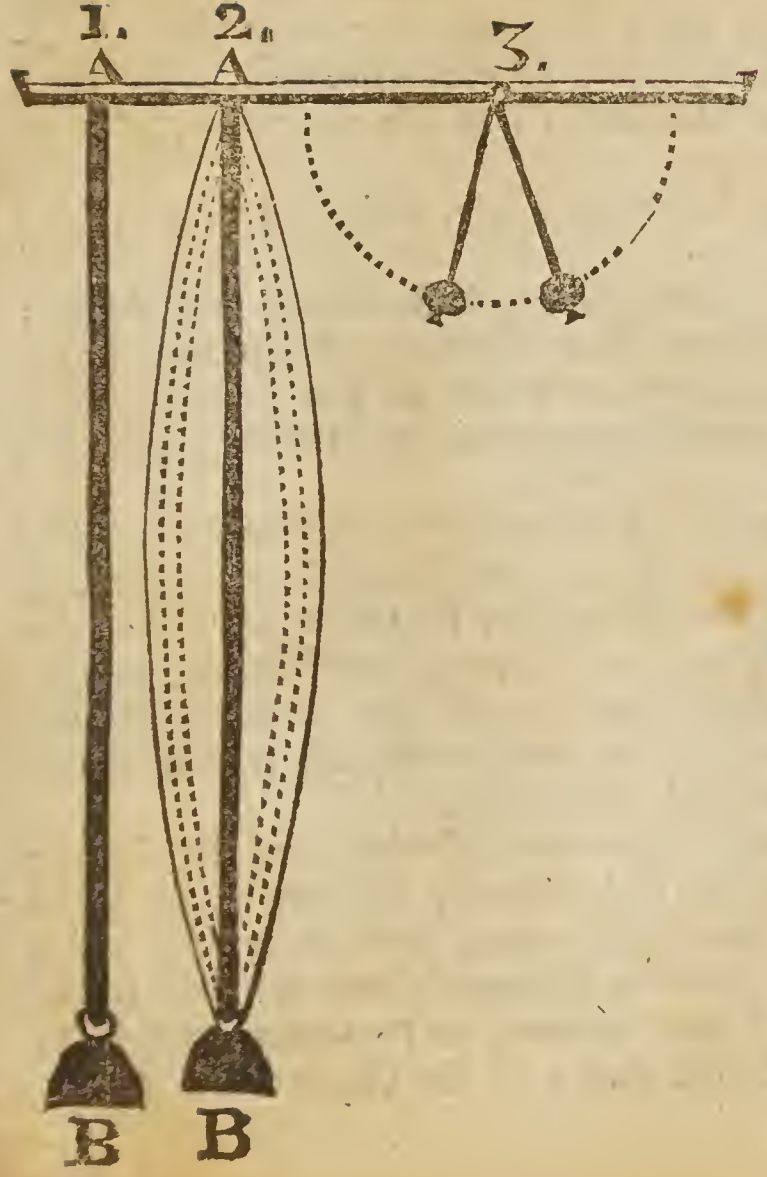
N. B. That whenſoever I ſpeak of the *Vibrations*, or *Oſcillations*; I mean the *Courſes*, and *Recourſes*, from one ſide to the other; and not the *Centre*, *B*, by which it paſſeth.

"Now if you would make your *Vibrations*, *Oſcillations*, or *Courſes* as *ſwift* again; make your *Pendulum* but one "fourth part ſo long; and it will move twice to once, in the ſame *Time* as it did before. Again, if you would "make it as *ſlow* again and let it paſs but once to twice in the ſame *Time*, then you muſt make it four times as "long; and ſo on to what *Proportion* you pleaſe."

Scholar. *Sir, But pray how are theſe* Proportions *of* Time, *applied to the* Proportions *of* Sound.

Maſter. The *Proportions* of *Sound* are conſtituted by the *Pendulum*, as well as the *Proportion* of *Time*: *Ex. gr.* Take a *Chord*, or *Muſical String*, and hang a large *Weight* at one end, and fix the other on a *Centre* to hang as a *Pendulum*; and when it ſtands ſtill, ſtrike the top of the *String* with a *Wire* of the ſame kind (ſo as not to move the *Plummet*, or *Weight*) and it will give its *Tune*; and alſo *Oſcillate*, or *Vibrate* ſo long as it *ſounds*, and in equal ſpaces of *Time*, 'till its *Sound* ceaſes, and reſts at its own *Centre*; *Vibrating* wideſt in the middle, according to the nature of a *Double Pendulum*; as appears in the following *Margin*.

EXPLA-



EXPLANATION.

1. The firſt *Line* repreſents a *Muſical String*, or *Wire* hanging *Perpendicular* with a *Weight* at the bottom ; as from *A*, to *B* : But untouch'd.

2. The ſecond is the very ſame *String* juſt ſtruck, and giving its *Tune* ; *Vibrating* wideſt in the Middle in equal *Times*, 'till its *Sound* ceaſes ; According to the true *Nature* of a *Double-Pendulum* ; which *Vibrations* conſtitutes and determines its *Tune*, according to the *Acuteneſs*, and *Gravity* of the *Note* it ſounds. Therefore, if the *Vibrations* are more quick, then will the *Tune* be propertionably more *ſhrill*, or *Acute* : But if more ſlow, then more *Grave* ; according to the *Length*, *Tenſion*, and Bigneſs of the *Chord*, or *String* ; and likewiſe the length and *Weight* of the *Pendulum*. Caſt your Eye but ſteady on the *Sounding-ſtring* as ſoon as you ſtrike it, and you'll ſee it *Vibrate*, or tremble according to the Figure, *i. e.* open and ſhut, wideſt in the Middle, in equal Spaces of *Time*, 'till it ceaſes ; in the very ſame *Motion* as a *Double Pendulum* ; for as the *Pendulum* moves in equal *Time*, ſo alſo does the *Vibrations* of the *Chord*, or *String* 'till it ceaſe : And this is the very reaſon that *Harmony* comes under *Mathematical Proportions*, both in *Time*, and *Tune*. For when two *Strings*, are *Uniſon* to each other, ſo are alſo their *Vibrations* ; and as the *Times*, and *Vibrations*, of two *Strings*, &c. are contrary to each other, ſo are their *Intervals* in *Acuteneſs*, and *Gravity* : For as is the Length, ſo is the *Tune*.

3. The Third Figure repreſents a *Double-Pendulum*, fixed on one *Centre*, having two Plummets in equal *Motion* : Moving according to the *Vibrations* of the *Chord*, or *String* ; the *String Oſcillating*, or *Vibrating*, the ſame in *Nature*.

By theſe *Examples*, you ſee the Reaſons of the Difference of the Swiftneſs of their *Oſcillations*, or *Vibrations*, tho' you cannot ſo well meaſure them from their Shape; by reaſon the greater String *Vibrates* ſlower; and the leſs more ſwift; and that their *Oſcillations*, or *Vibrations* gives the *Tune* accordingly: But you may alter their *Tune*, by altering their Length and *Tenſion*, by ſcrewing them to another *Tenſion*, and ſo to any *Interval* whatſoever: By which *Chord*, or *String*, you may diſcover all the *Proportions* which belong to *Harmony*; and alſo more eaſie, than on any other *Sounding Body* whatſoever.

Scholar. *Sir. I have very attentively obſerv'd the* Nature *of* Sound, *both in* Tune *and* Time, *and find it very curious: but deſire you'll let me know ſomething relating to the* Proportions *of* Sound.

Maſter. In the 8th *Chapter* I plainly demonſtrated to you all *Concords*, and *Diſcords*, both *Major*, and *Minor*; and alſo their *Octaves:* But to find out their *Proportions*, we muſt firſt find out their *Numbers*; and afterwards examine how their Production of Sounds cauſe ſome *pleaſant*, and others *unpleaſant*; of which the *Ear* is the Umpire.

Firſt, The Ear allows theſe Four *Intervals* to be *Concords*, from any other Sound given; *viz.* the 8th, 5th, 3d, 6th, and their *Octaves*. Alſo three *Diſcords*, *viz.* the 2d, 4th, 7th, and their *Octaves*.

Thoſe ſeven *Intervals* are included in the *Syſtem* of an 8th, or *Diapaſon*; which *Syſtem* was antiently reputed to be a 4th, and 5th; but the *Syſtem* of *Diapaſon* is compounded of them both: But now *Thirds* and *Sixes* are admitted in, and counted as *Concords*; and all included in the ſaid *Syſtem*, or *Diapaſon:* Therefore, the *Octave* is but the ſame in *Nature* as the *Uniſon*, which may be called the *Cloſe*, or End of the *Syſtem*; and ſo on to their *Octaves*, as high as can be performed, with either *Voice*, or *Inſtrument*. The 8th, is therefore judged by the *Ear* to be the chiefeſt of all *Concords* whatſoever, and is the only Conſonant Syſtem: By reaſon if it be added to it ſelf, it ſtill makes *Concords*; and all other *Concords* alſo agree with it, if they do not agree with each other.

1. But to explain their *Proportions:* Tune two muſical *Strings* in exact *Uniſon* to each other, and by ſtriking them both together, they will *Oſcillate*, or *Vibrate* in equal *Times*; both *Courſe*, and *Recourſe*, 'till they ceaſe; when two *Strings* are in exact *Uniſon* to each other, the one will *Oſcillate*, or *Vibrate* to the other, tho' untouch'd; which tryal will demonſtrate: and alſo yield ſuch an exact *Sound*, that your *Ear* cannot diſtinguiſh whether there be one *Sound*, or two; and their *Sounds* being ſo perfect, they are called *Uniſons*; their *Rations*, or *Proportions* being even, both *Courſe*, and *Recourſe*, in their *Oſcillations*, or *Vibrations:* Therefore is the *Ration* of the *Uniſon* called 1 to 1. their *Motions* being equal.

8th,

8th, The next *Ration* (in whole Numbers) is, 2 to 1, which makes the 8th; by doubling the ſame *String*, or placing a *Bridge* in the Middle; and it will produce an 8th to the open *String*; *Oſcillating*, or *Vibrating* two *Courſes* in the *Time* of one, of the open *String*, meeting every other *Motion*; which *Ration* is called *Dupla*, as 2 to 1; or *Double-Proportion* to its *Octave*. And all other *Proportions* are found out, only by dividing the *Octave* into the other mean *Rations* which are included in it.

5th, Next take another *String*, that is *Uniſon* to the open *String*, and divide it into three equal *Parts*, ſtop off one Part with a Bridge, and it will produce a 5th to the open *String*; and their *Motions* will unite at every Third *Courſe*, of its *Oſcillations*, or *Vibrations*; which *Ration* is 3 to 2; and called *Seſquialteria-Proportion*; which *Vibrates* three *Motions* in the ſame *Time* as two, in *Dupla-Proportion*.

4th, Then take another *String* of the ſame Quality of the open *String*, and divide it into Four equal *Parts*, ſtop off one 4th Part, and place your *Bridge* thereunder, and it will produce a 4th to the open *String*; and its *Motions* will unite at every Fourth *Courſe* of its *Vibrations*: The *Ration* of which is 4 to 3: And called *Quadruple-Proportion*, which *Oſcillates*, or *Vibrates*, Four *Motions* in the ſame Time, as it did but three in *Seſquialteria*.

3d, Then take another Uniting *String*, and divide that *Part* which was ſtopp'd off to make the 5th, into two equal *Parts*; and it will produce the *Greater Third* to the open *String*; and its *Motions* will unite every Fifth *Courſe* of its *Vibrations*: The *Ration* of which is 5 to 4: By reaſon it *Oſcillates*, or *Vibrates* Five *Courſes* in the ſame *Time* as it did Four, in the *Ration* before it.

By this you may eaſily conceive the *Leſſer* 3d, accordingly; its *Ration* being 6 to 5; which *Motions* unite every Sixth *Courſe*, in the ſame *Time* as it did Five, in the *Greater Third*'s Motion.

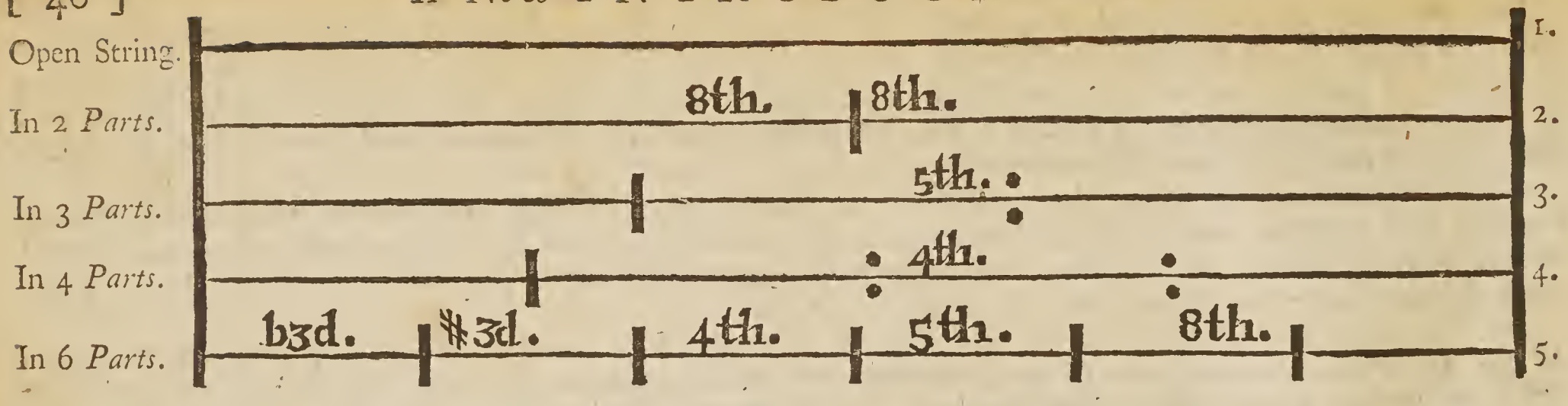
N. B. That all *Rations* that are within the Number *Six*, are *Concords*: And that the *Rations* of *Diſcords* are innumerable, by reaſon of their *Croſs Motions*; not bearing *Proportion* one to another.

6th, The *Greater Sixth*, is within the Number of the *Concording Rations*; its *Ration* is 5 to 3.

The *Leſſer* 6th, (tho' it is not within the Number,) yet it is a far better *Cord*; by reaſon when joyning with the *Octave*, and 4th, from the *Uniſon*; it having the *Leſſer* 3d to one, and the *Greater* to the other; their *Motions*, uniting accordingly. Its *Ration* is 8 to 5: And the Compliment of 6 to 5, to the *Octave*.

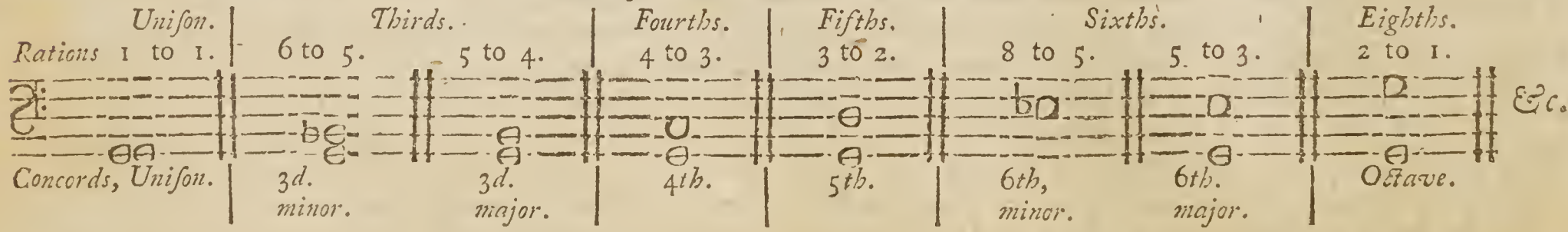
But the better to explain what I have ſaid, I ſhall draw 5 *Lines*, and divide them into equal *Parts*, as before mentioned, repreſenting 5 *Muſical Strings*, and alſo Figure their *Sounds* accordingly; thus:

Open



Obſerve, That the Fifth *String* is divided into Six Equal *Parts*, the Firſt Part when ſtopt, produceth the *Leſſer* 3d to the *open String*; alſo the ſame Compaſs towards the Right in the Second Place, yields the *Greater* 3d from its own *String*, when bridg'd at the firſt *Part*. The Third *Part* yields a 4th; the next a 5th; and the next an 8th; from the open *Part* of its own *String*.—But I ſhall give you another *Example* of their *Sounds* by *Notes*; with their *Ratio's*, (or *Rations*) figur'd over them, thus;

An Example *of* CONCORDS; *and their* Rations.



*** If you divide the half of a *String* of any length into equal *Parts*, (as *Page* 18,) you may demonſtrate all the *Intervals* included in the *Syſtem* of *Octave*, &c.

Scholar.

Scholar. *Sir, I ſhould be more apprehenſive of your Diſcourſe, if you would inform me of all the* Rations *both of the* Concords, *and* Diſcords, *in the* Syſtem *of* Octave, *in a* Table *by themſelves ; as they proceed from the* Uniſon.

Maſter. I confeſs your Demands are much to the purpoſe ; therefore I ſhall accommodate you with ſuch a Table, and alſo their *Compounds :* Which is properly called, *The Whole Syſtem of Harmony*.

Semi-tones.	(*Cords* Names.)	(*Rations.*)	(Compounded of a)	(In the Scale.)
12	Eight, or *Diapaſon* — — — — — —	2 to 1	Fifth and Fourth, *&c.*	G.
11	Major Seventh — — — — — — — —	15 to 8	Fifth and ♯ Third. — —	F ♯, or G *b*.
10	Minor Seventh — — — — — — — —	9 to 5	Fifth and ♭ Third. — —	F.
9	Major Sixth — — — — — — — —	5 to 3	Third and Fourth. — —	E.
8	Minor Sixth — — — — — — — —	8 to 5	Fourth and ♭ Third.	D ♯, or E *b*.
7	Perfect Fifth — — — — — — —	3 to 2	Two Thirds : ♭ and ♮. —	D.
6	Major Fourth, or Minor Fifth — —	45 to 32	Third Major and Tone Major.	C ♯, or D *b*.
5	Perfect Fourth — — — — — —	4 to 3	Third Major and Tone Minor.	C.
4	Greater Third — — — — — —	5 to 4	Third Minor and Tone Minor.	B.
3	Leſſer Third — — — — — — —	6 to 5	Second Major and Tone Minor.	A ♯, or B *b*.
2	Greater Second, or 1 Tone — — —	9 to 8	Two Tone Majors. — — —	A.
1	Leſſer Second, or Semitone — — —	10 to 9	One Tone Minor. — — —	G ♯, or A *b*.
	Uniſon. — — — — — — — —	1 to 1	One Sound. — — — —	G.

Scholar. *Sir, This* Table *gives me a very plain Demonſtration of all the ſeveral* Concords, *and* Diſcords, *included in the* Syſtem *of* Octave ; *and alſo their* Compounds ; *and how they are founded in the* Scale *of* Muſick : *But I have often heard ſome particular Authors, talk very much of* Comma's, Apotomes, Dieſis's, Quarter-Notes, *&c. By which they ſay there is ſome Difference in the* Rations, *between the* Major 4th, *and* Minor 5th ; *which ſeems to prove an Imperfection in our* Scale *of* Muſick.

Maſter. In former Days, when *Muſick* was in its Obſcurity ; great Diſputes were among the Antients, about the Formation of a *Proper Scale*, to bring all agreeable *Sounds* to the *Ear* ; ſome of which Authors Mathematically

divided

divided a *Tone* into 9 Particles, which they called Natural-*Comma's*; and then divided the ſame into two *Parts*, viz. 5 to one *Part*, and 4 to the other; that *Part* which included 5, was called *Apotome*; and that which included 4, was called *Dieſis*; which were called *Greater* and *Leſſer Semitones*. Afterwards the *Tone* was divided into 4 *Parts*, (which *Parts* were called *Quarter-Notes*,) the middle *Comma* of the 9 being cut in the middle; but to divide a *Tone* in performance, in four equal *Parts*, they never could determine: And this is the very Reaſon they pretended to have *Greater* and *Leſſer Semitones*, tho' they never could perform them; neither was ever any *Proper Scale* founded; to give Directions thereunto.

But in this our Age, *Muſick* (as well as other *Arts*, and *Sciences*,) is in its Perfection and Purity, by reaſon our *Scale* is ſo judiciouſly contriv'd, that it contains all the ſeveral Degrees of *Sound* that the *Ear* can diſtinguiſh, with proper *Names* thereunto. Many Perſons have objected againſt the *Scale*, that both it, and alſo the *Keys* of an *Organ*, &c. are imperfect, on ſome particular *Concords*; by reaſon they ſeem odd, or untuneable; which is only owing to the *Compoſer*, by ſetting his *Concords* in improper Places, *viz. Sharps* againſt *Flats*, or *Flats* againſt *Sharps* in croſs Forms, *&c.*

I appeal to better Judgments than my ſelf, if two *Intervals* contains an equal Number of *Semitones* in each, what Difference can there be, either in their *Sounds*, or *Rations?* Some have accounted the *Minor 5th*, to be in *Ratio*, 64, to 45: But upon Examination, I really cannot conceive any Difference from the *Major 4th*; not doubting but ſuch as have both Judgment, and a *Muſical Ear*, will conform to my Opinion. And that *Quarter-Notes*, &c. and *Artificial Comma's* (which ſome Mathematicians have brought to the $\frac{1}{1000}$th *Part* of a *Tone)* cannot be perform'd by either *Voice*, or *Inſtrument*; which I turn over as uſeleſs Mathematical-Suppoſitions; only fit to fill great Volumes, and puzzle Practitioners.

Thus have I laid down all the moſt uſeful and *Natural-Grounds*, *Rations*, and *Proportions* of *Harmony*; which proceed only from the *Vibrations*, or *Oſcillations* of the *Courſes* and *Recourſes*, of their *Motions*, from their *Sonorous-Bodies*; which *Motions* determine both *Tune*, and *Time*; and alſo render their *Sound* more, or leſs pleaſant; according to the equality of their *Proportions*, and uniting of their *Vibrations*, or *Courſes*. — Now it lies on your Part to put them in Practice, by obſerving all their curious Concernments belonging to a *Theory*; which will doubtleſs be Aſſiſtant in its *Practick*; and better enable you to undertake the *Rules* of *Compoſition*: Which will be the *Subject* of the next *Chapter*.

Yours, W. TANS'UR.

CHAP.

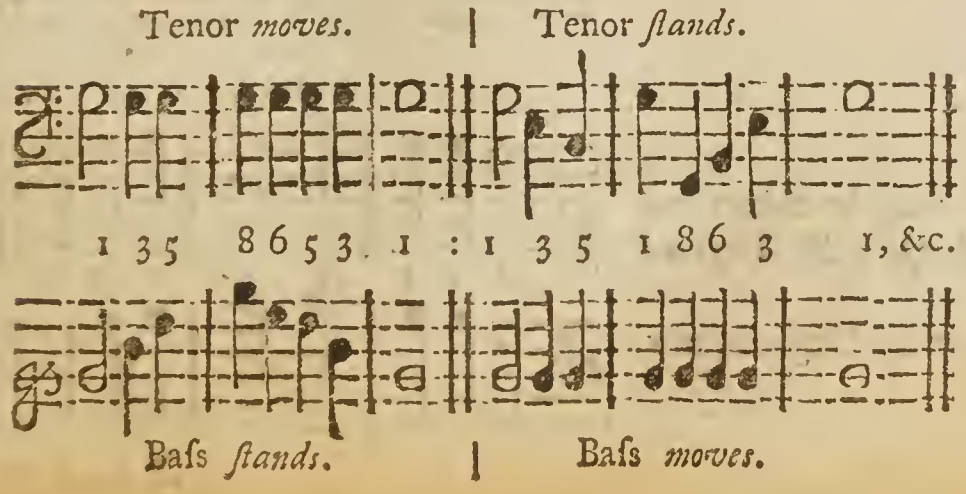
CHAP. IX.

Of PRACTICAL-MUSICK : *Containing, ſome General* Rules *for the* COMPOSITION *of Two, Three, Four, Five, Six, Seven, and Eight* Muſical PARTS : *Together with the* Compoſition *of* FUGE ; *Or, the Contrivance of* CANON ; *according to the moſt Authentick Rules.*

Maſter. MANY great and obſcure *Volumes* in former Ages, have been ſtuffed ſo up with ſo many uſeleſs *Scales*, pertaining to the *Rules* of *Compoſition*, that they really appear to us very dark ; by reaſon their *Scales* ſeem more ſtrict than *Muſical* ; and alſo writ with ſo much *Tautology* to fill up the Volume, that the Senſe is eclips'd, by their multitude of Words ; ſome of which *Scales* would almoſt puzzle the moſt profound in our Age, to find out either their Uſe or Meaning.

I am really of the Opinion, that no *Art* or *Science* ought to be explain'd in an obſcure Style ; for certainly, the eaſier the *Explanation* is, the better the Matter is underſtood. — Therefore I ſhall accommodate the Igenious Practitioner with ſuch plain and eaſy *Rules* which will be as *pleaſant* as they are *uſeful* ; omitting all cramp *Words*, or *Terms* of Obſcurity : Shewing Firſt

§ 1. *The* Allowed *Paſſages of all Concords*, &c.



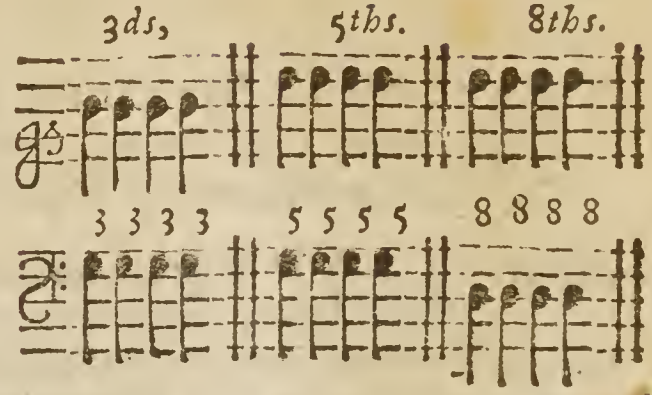
RULE I.

WHEN one *Part moves*, and the other *Part* keeps its Place ; the *Moving-Part* may move to any *Concords*. As thus :

* *Note*, That whenſoever any ſingle *Concord*, or *Diſcord* are mentioned; their *Octaves*, or *Eights*, are alſo meant; (as I ſhewed in *Chapter* the 8th.)

RULE II.

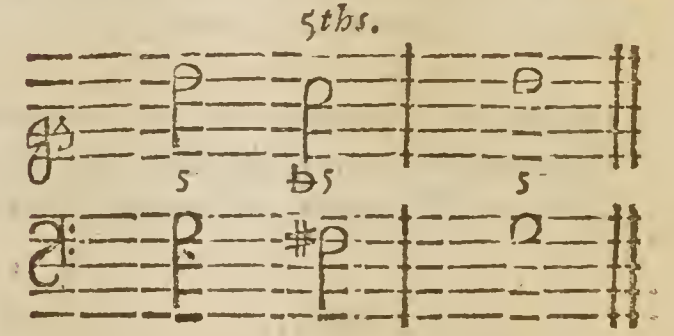
You may take as many *Thirds*, *Fifths*, and *Eights*, as you pleaſe; when both *Parts* do *ſtand*; as thus:



RULE III.

Two *Fifths*, may be taken together, both riſing and falling, if one be the *Major* and the other be the *Minor*; (and not otherwiſe.) As thus:

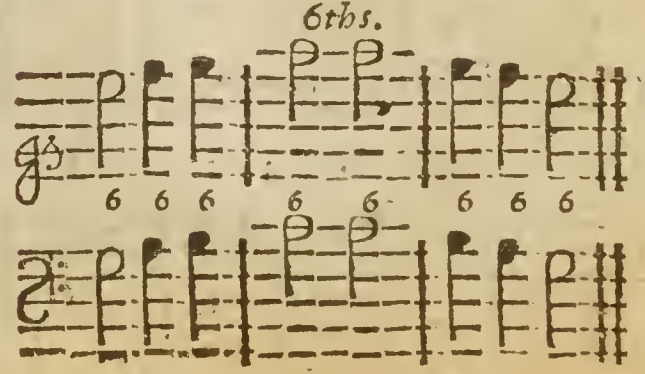
The like is to be underſtood of 4ths; two of one kind may not paſs together; by reaſon *Tranſpoſition* of the *Parts* in *Canon* will render them 5ths.



RULE IV.

Two or more *Greater Sixes*, (or *Sixes* of different Kinds,) may be taken together, both riſing and falling; either by *Degrees* or by *Leaps*: By *Degrees* thus:

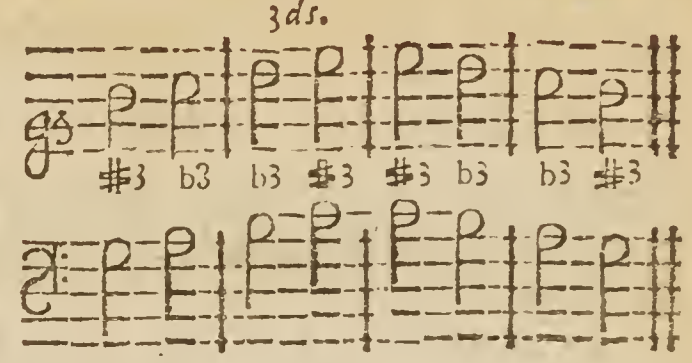
But *leſſer* 6ths together are not good, nor allowable; neither by Degrees, nor by *Leaps*.



RULE

RULE V.

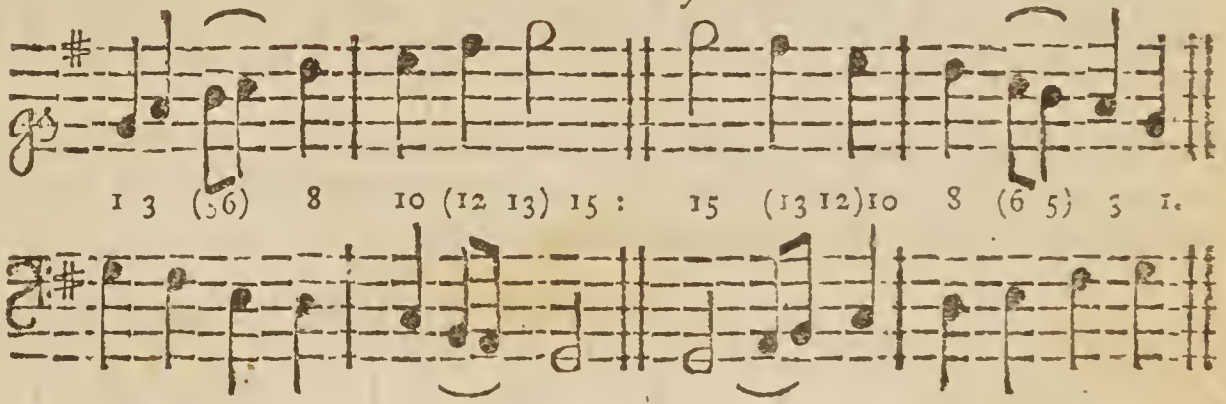
You may take as many *Thirds* as you pleaſe, either riſing or falling together, either by *Degrees* or by *Leaps*; if one be the *Major*, and the other the *Minor*: (But two *Major Thirds* are not allowed together unleſs it be before a *Cloſe*, or where it can't be well avoided.) as thus:



RULE VI.

If *Two*, or more *Parts* do move gradually, they may move *Aſcending* or *Deſcending*; as thus:

Contrary Motions.



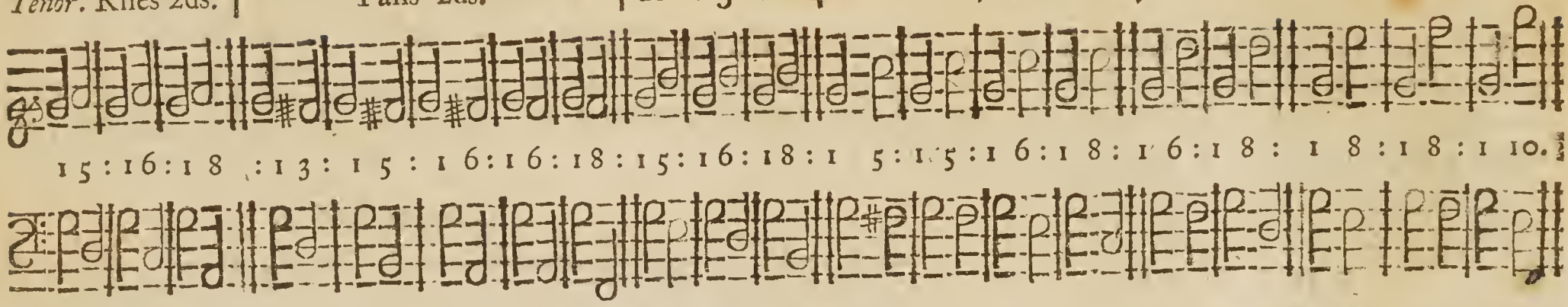
N. B. By theſe Six *Rules* before mentioned, you ſee how all *Concords* may be taken and applied: But I ſhall next ſhew you how all *Concords* may follow each other; either *Aſcending*, or *Deſcending*; in all their ſeveral Paſſages.

Of the Allowed Paſſages *of all* CONCORDS; *paſſing one from another.*

The *Paſſages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions*, either by *Degrees*, or by *Leaps*; I mean when the *Upper-Part* riſes, and the *Baſs* falls: Or, when the *Upper-Part* falls, and the *Baſs* riſes to any different *Cord*, that lies between their *Paſſages*; as the above *Example*. But to give you a more clear *Inſpection* I ſhall ſet down all the ſeveral *Paſſages* of the ſeveral *Concords*, as they paſs from one to another: Beginning firſt with the *Uniſon*; and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

RULE VII. *Allowed* Paſſages *from the* Uniſon.

Tenor. Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths | 5ths. | 6ths. | 7ths. | 8ths.

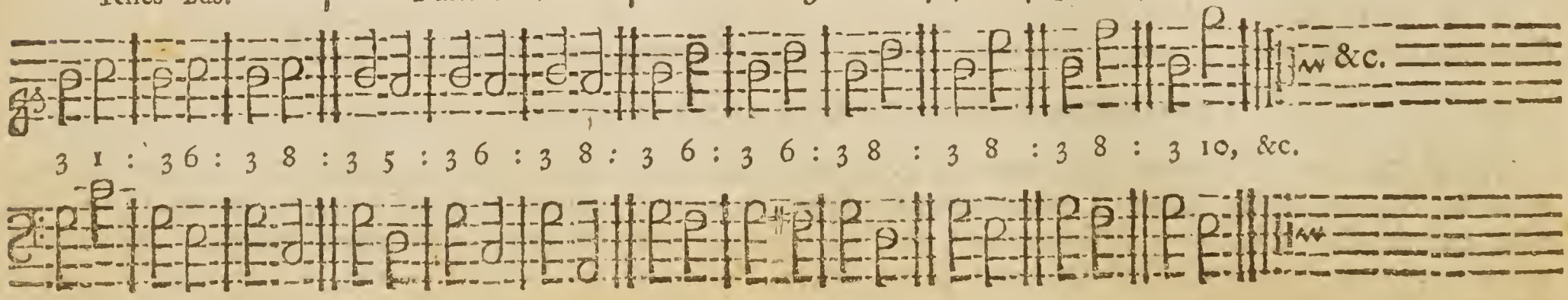


1 5 : 1 6 : 1 8 : 1 3 : 1 5 : 1 6 : 1 6 : 1 8 : 1 5 : 1 6 : 1 8 : 1 5 : 1 5 : 1 6 : 1 8 : 1 6 : 1 8 : 1 8 : 1 8 : 1 10.

The *Uniſon* is of ſo perfect a Sound, that if never ſo many do ſound together, the Ear cannot diſtinguiſh them from one and the ſame Sound: It may be properly uſed at the Beginning of *Strains*; and alſo at a *Concluſion*; or elſewhere; when the *Compoſer* alone pleaſes.

RULE VIII. *Allowed* Paſſages *from* Thirds.

Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths. | 5ths. | 6ths.



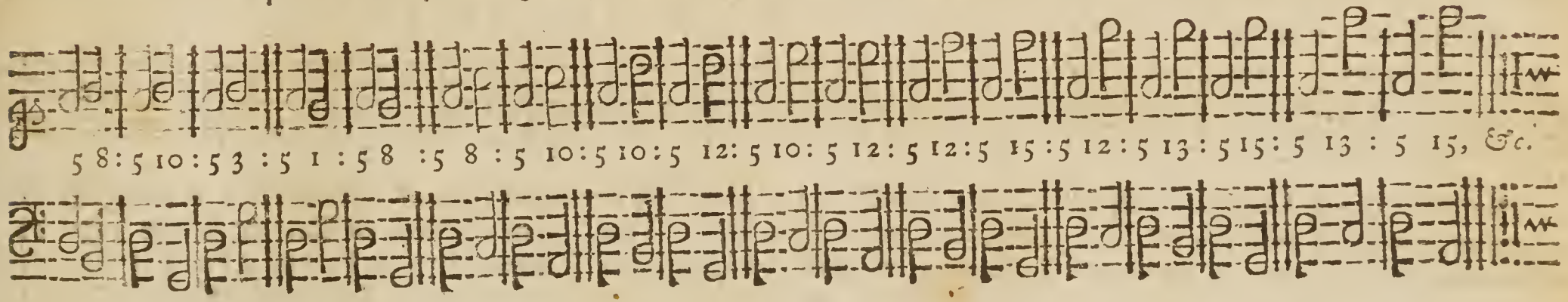
3 1 : 3 6 : 3 8 : 3 5 : 3 6 : 3 8 : 3 6 : 3 6 : 3 8 : 3 8 : 3 8 : 3 10, &c.

Th

The *Third* is a *Cord* of great Variety; and two, or more may be uſed either together, or mixed with other *Perfect Cords*; in any *Part* of a Piece of *Muſick*; which renders all other *Perfect Cords* more ſweet, when they paſs from it. It is properly called an *Imperfect Cord*; and moſt uſed in *Compoſition*.

RULE IX. *Allowed* Paſſages *from* Fifths.

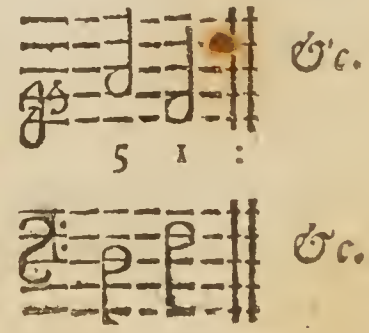
Riſes 2ds | Falls 2ds. | riſes 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Fifth* is a very ſweet, pleaſant, and *Perfect Cord*, and uſed in any *Part* of *Muſick*, to fill up the *Harmony*; but too many of them are apt to cloy the Ear: Therefore, two or more are not allowed to be taken together in leſs than *Three Parts*.

RULE X.

When the *Upper-Part* falls by *Leaps*, and the *Baſs* riſes by *Leaps*, then you may paſs from the *Fifth* thus:

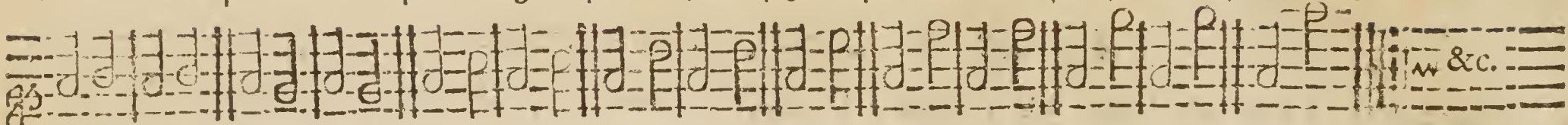


RULE

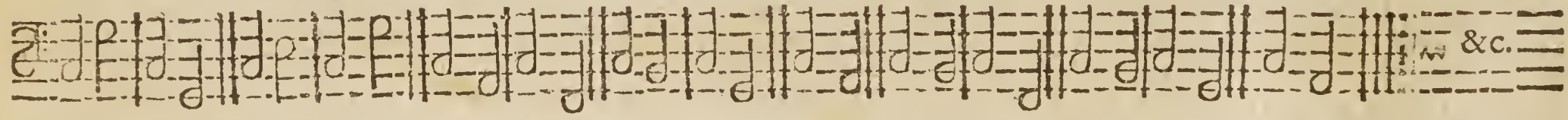
A New INTRODUCTION

RULE XI. *Allowed* Paſſages *from the* Sixth.

Riſes 2ds. | Falls 2ds. | Riſes 3ds. | Riſes 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



6 3 : 6 10 : 6 3 : 6 1 : 6 10 : 6 12 : 6 10 : 6 12 : 6 12 : 6 12 : 6 15 : 6 13 : 6 15 : 6 15, &c.

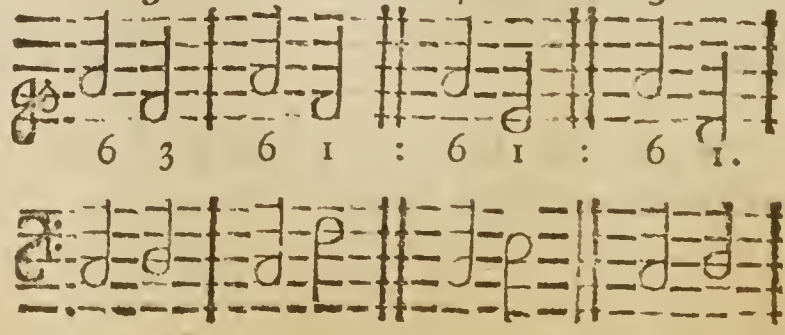


The *Sixth* is an *Imperfect Cord*, and is the neareſt to a *Diſcord* of any other *Concord* whatſoever; it being compounded of a *Third* and *Fourth*; and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Muſick*. It alſo takes the Place of the *Fifth*, in *Four Parts*, on moſt *ſharp'd Notes*; or otherwiſe, when the *Fifth* is left out: It is alſo of excellent Uſe to render the other *Perfects* more ſweet: But never uſed to begin a piece of *Muſick*; nor yet to end the ſame: And properly called, *A middle Concord.*

RULE XII.

When the *Upper-Part* falls by *Leaps*; and the *Baſs* riſes either by *Degrees* or by *Leaps*; then you may paſs from the *Sixth*, thus;

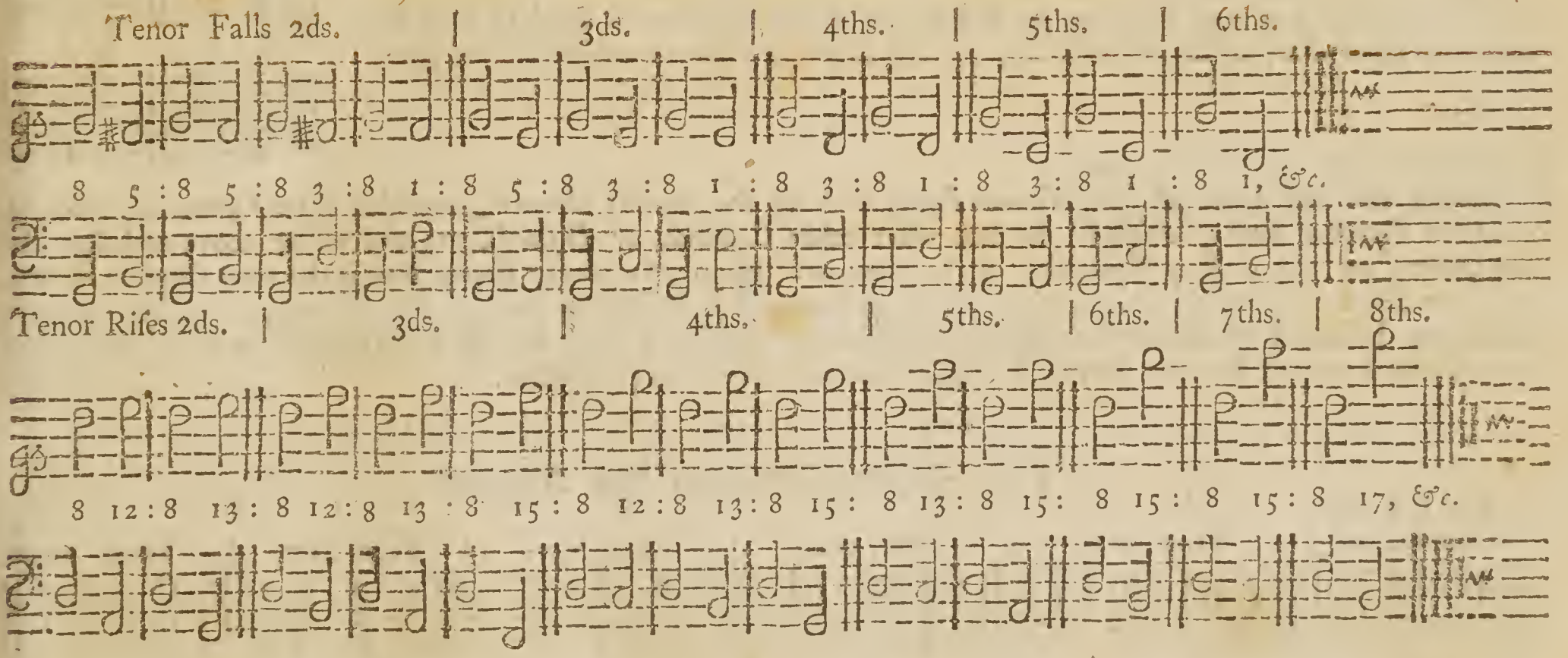
Falls 3ds. 4ths. 5ths.



6 3 6 1 : 6 1 : 6 1.

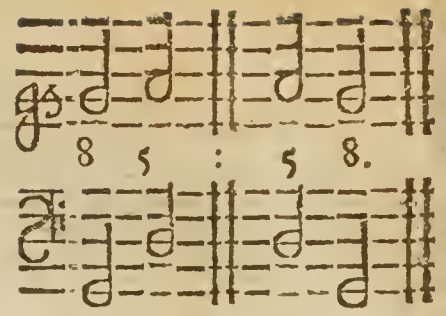
RULE

RULE XIII. *Allowed* Paſſages *from the* Eighth.



The *Eighth* or *Diapaſon*, is as *Perfect* a *Cord* as the *Uniſon*, and of the very ſame *Nature*: Two of which are not allowed to be taken together, by reaſon they cloy the Ear.— It may be uſed in any *Part* of a Piece of *Muſick*, beginning, or ending; or elſewhere, mixed with *Imperfects*; but none ſo proper to conclude with: And properly is called, *The Period of Harmony*.

RULE XIV.

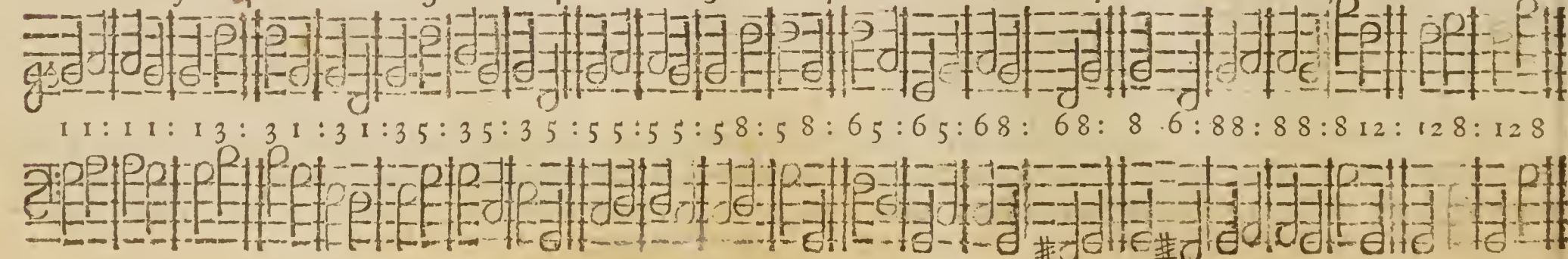


Obſerve, That you may paſs from an *Eighth* to a *Fifth*; or, from a *Fifth* to an *Eighth*; when the *Upper-Part* either riſes or Falls, but one *Degree*; (and not otherwiſe) as thus:

Having thus laid down all the *Allowed Paſſages* of all the ſeveral *Concords*, included in the *Octave*; (which is, *The whole Syſtem or Body of Muſick.*) So that what other *Concords*, or *Diſcords*, are uſed either above or below the ſaid *Octave*, are but only a Repetition of the ſame over again; for every *Eighth Note* is the very ſame in *Nature*, as it was before. It would be needleſs for me to ſet down all ſuch *Paſſages* that are *Not Harmonical*, or *Not Allowed*: Therefore, becauſe I would not be ſingular, I ſhall only mention ſome few, which are moſt Erronious; and afterwards ſhew ſome juſt Reaſons why ſuch *Paſſages* are excluded from *Compoſition*.

§ 2. *Of ſeveral* Paſſages Not Allowed.

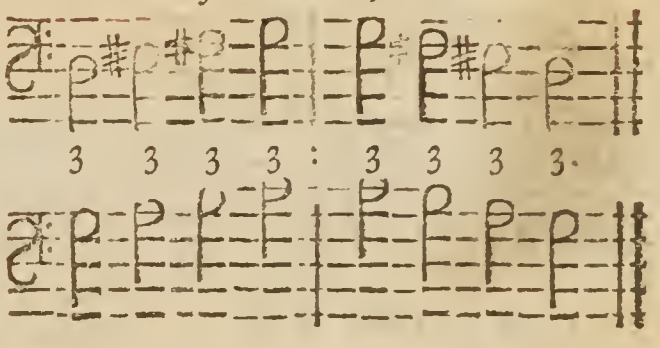
RULE XV.



RULE

RULE XVI.

Major Thirds, not allowed.



Maſter. I told you in the 5th *Rule*, that two *Major Thirds* together were not ſo Harmonical, nor ſo allowable, as two *Minor Thirds*; (or as it was one *Major* and one *Minor*:) unleſs they ſhould fall in ſuch Places where they could not be well avoided. Therefore I ſhall give you an *Example* of them, thus:

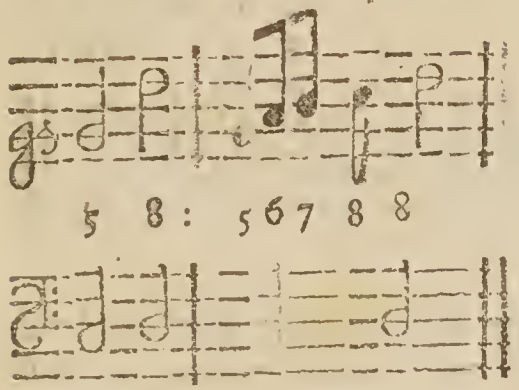
Scholar. *Sir, I ſhould be very glad if you would inform me a little farther in the* Paſſages *of* Fifths *and* Eighths, *and alſo others, which you call* Inharmonical Paſſages: *and why two* Fifths, *or two* Eighths *may not be taken together, as well as* Thirds *and* Sixes.

Maſter. Suppoſe you ſhould take two, or more *Uniſons* together, it would be but the very ſame as one *ſingle Part*; which you could call nothing elſe but *Melody*: But ſhould you move from the *Uniſon* to any other different *Cord*, you might properly call it *Harmony*, or *Concert*. Therefore the *Paſſages* of the *Fifth* and the *Eighth* are not allowed together in like manner: Not becauſe their *Sounds* are more ſweet, or more orderly fixed than other *Concords*; but becauſe they ariſe from the two firſt *Proportions* that are found, *viz.* an *Eighth* from *Dupla*, and a *Fifth* from *Seſquialteria*; (as I ſhewed you in *Chapter* the Tenth.) Another Reaſon why two *Fifths*, nor two *Eighths* may not be taken together is, becauſe *Perfects* of the ſame kind are more cloying to the Ear than *Imperfects*; and alſo it is of greater Variety to the Ear to hear a different Variety of *Cords*, than to have the ſame over again. Should it be allowed, that the *Compoſer* ſhould take two, or more of one kind together, he would doubtleſs be greedy of more; and this is the very Reaſon, that two *Perfects* of the ſame Kind are not allowed to be taken together; neither by *Degrees* nor by *Leaps*; (eſpecially in *Two Parts*, which the *Ear* will plainly demonſtrate.

Scholar. *Sir, But pray what is the Reaſon, that the* Paſſages *from the* Fifth, *to the* Eighth, *and ſeveral others before mentioned, are termed,* Not allowed ; *which are different* Cords, *one from another ?*

RULE XVII.

TRANSITION.



Maſter. It is to be Noted, that every *Leap* in *Muſick* doth imploy a *Tranſition* by Degrees, (if required,) from the former *Note* to the latter ; and that every *Diſallowance* doth end either in the *Fifth,* or in the *Eighth* ; and that theſe *Degrees* of *Tranſition* produce a *Conſecution* of Two, or more *Perfects* of the ſame Kind ; when both *Parts* move the ſame way : Which appears only by this one *Example*, which demonſtrates the reaſon of all the reſt. — (The like is to be underſtood by *4ths*, as I ſaid in *Page* 44.)

By this *Example* you ſee that the *Tranſition*, or *Breaking* of a *Note*, begets a *Conſecution* of two 8ths together : Which is the very reaſon that all others that move in like manner, are called *Diſallowances* ; for all *Diſallowances* are commonly generated, when both *Parts* move the ſame way : Therefore I preſume, that if the *Upper-Part* move but by one *Degree*, and the *Baſs* by *Leap*, that no *Diſallowance* can happen (except as the *Paſſage*, from the *Sixth* to the *Eighth :)* unleſs it be ſet for the Purpoſe.

Hence it appears, that *Leaps* are the propereſt *Movements* for the *Baſs* ; and *Degrees* are more natural for the *Upper-Parts* ; then certainly, that which is *Natural* cannot be diſpleaſing to the *Ear :* But if you make a Diſorder in your natural *Movements*, by moving the *Baſs* by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the ſame way to a *Perfect Cord*) then the *Conſecution* will ſoon Generate a *Diſallowance :* For moſt *Diſallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth* ;) while the *Baſs* moves but one *Degree :* Or, when both *Parts* move the ſame way by *Leaps*, into a *Fifth*, or *Eighth :* Or, their *Octaves*, &c.

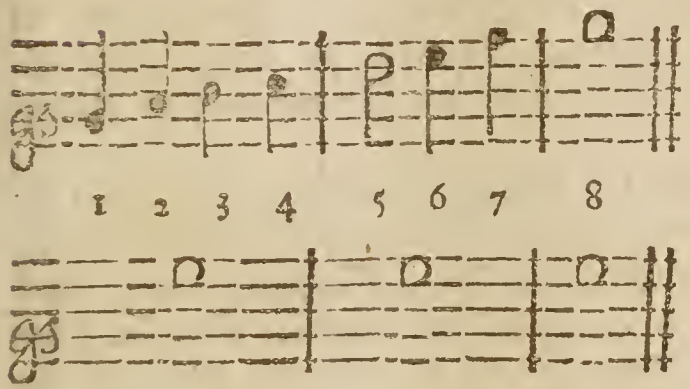
N. B. That all the 17 *Rules* before mentioned, are underſtood as on *Key Gamut-Sharp :* But the like is underſtood in any other *Key* whatſoever, whether *Flat*, or *Sharp*.

§ 3. *Of*

§. 3. *Of Taking* Discords.

Maſter. Discords, when orderly taken, render the other *Concords* more ſweet and delightful; which are admitted into *Muſick* two ſeveral ways; *viz.* by *Paſs*, and by way of *Binding*.

Discords by *Paſs*, Allowed,



Firſt.

The taking of *Diſcords* by way of *Paſs*, is, when *Parts* make a Gradual *Tranſition* from one *Concord* to another; and may be allowed in any *Tranſition* whatſoever, ſo the Firſt, or *Leading-Notes* be a *Concord*, and the laſt produce not a *Conſecution* of *Perfects* of the ſame Kind. As the *Example*.

By this *Example* you ſee how any *Diſcord* may have place between the *Concords*; which *Example* may be repeated either backwards or forwards, as Occaſion requires.

Secondly. By way of *Binding*, is, when *Diſcords* are placed on purpoſe between the *Concords*, to render the *Concords* more Sweet and *Graceful*; of which the *Ear* is the beſt *Umpire* to give Directions how to place them. I ſhall therefore omit an *Example* by reaſon room will not permit; and that you may eaſily diſcern their proper Places, only by Obſervation on other *Muſical Compoſitions*.

Scholar. *Sir, In your* Table *of* Rations *of* Concords *in the* 10*th* Chapter, *(Page* 40*) you reckoned the* Fourth *among the* Concords; *which moſt* Authors *count a* Diſcord; *of which I am yet to ſeek.*

Maſter.

Maſter. 'Tis true I did, and am of Opinion, that it is more properly an *Imperfect Concord, than a Diſcord*, if it be the *Major Fourth*; by reaſon it includes the ſame Quantity of *Semitones* as the *Imperfect Fifth*; (yet ſome *Authors* ſay there is difference in their *Rations*, which I am very ſlow to believe, by reaſon the Ear cannot diſtinguiſh them.) Which *Imperfect Fifth* was never counted for a *Concord* by many *Authors*, yet I cannot miſs but give my Opinion, that there is no *Concord* whatſoever has a more graceful Charm, (when regular placed;) let other *Compoſers* call it what they pleaſe. *N. B.* That the *Second* and *Seventh* are very *Diſonant* and *Inharmonical*: But in many *Parts* they are eaſier tolerated; and eſpecially when covered by a higher *Part*.

§ 4. *Of* Composition *in* General.

Maſter. THE Original *Rule* of *Compoſition* is called *Plain-Diſcant*; (which is the *Grammar*, or *Ground-work* of Muſical *Compoſition.)* Wherein all *Concords* are orderly taken. — *Figurate-Diſcant*, is, when *Diſcords* are admitted into *Harmony*: either by gradual *Tranſition*, or otherwiſe taken: Which is the *Ornamental*, or *Rhetorical Part* of *Muſick*.

The Firſt, and General Obſervation of a *Compoſer* is, to conſult whether his *Muſick* is intended for *Grave* or *Chearful* Uſe; ſo that the *Harmony* may truly expreſs the right *Senſe* and Meaning of the *Words*, to which it is fixed. — *Ex. Gr.* If your *Words* ſeem very *Grave* and Serious, let your *Muſick* be ſuch alſo: But if *Pleaſant*, lively, and chearful; then let your *Muſick* be thereunto ſuitable. — If your *Words* ſeem of *Cœleſtial* Inclination, then let your *Muſick aſcend accordingly*. — But if they ſeem *Earthly*, or downwards, then let your *Muſick* deſcend alſo; which *Senſe* may be expreſt whilſt the *Muſick* is performing, by the *Motion* of your *Hand*, or *Eye*. i. e. pointing upwards, or downwards; which muſt be ſtill brought off, with *Air*, and in *Meaſure*; which are, *The Soul and Spirit of Harmony*.

Obſerve, That you do not uſe any remarkable *Pauſe*, or *Reſt*, until your *Words* come to a full *Point*, or *Period*: For no *Reſt* can poſſibly be interpoſed in the middle of a *Word*: But a *Sigh*, *Sob*, &c. may be expreſt by a ſhort *Reſt*; as Hark! Oh! &c.

Next conſult your *Key*, whether *Grave*, or *Chearful*; and alſo *Meaſure* your *Time* according to the Length of the *Syllables*, and *Senſe* of the *Words*: and then proceed to the *Rules* of *Compoſition* as your Genius directs.

§ 5. *Of*

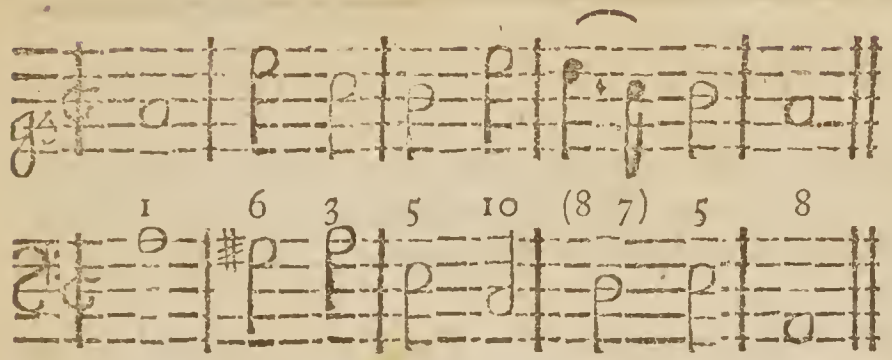
§ 5. *Of* Compoſition *of Two* Muſical *Parts*.

Maſter. WHenſoever you begin a Piece of Muſical *Compoſition*, Firſt, conſult your *Key*; and alſo obſerve to carry your Air as ſmooth as poſſible; and that you keep your *Harmony* within the Bounds of either a Natural *Voice*, or an Artificial *Inſtrument*: Be your *Muſick* intended either *Vocal* or *Inſtrumental*. But be ſure to avoid *Tautology* as much as poſſible; for much *Tautology* affords little Variety.

Scholar. *Before I can poſſibly proceed to* Compoſition, *I deſire you'll inform me which* Part *I muſt compoſe firſt*; *or elſe I am ſtill in the Dark?*

Maſter. In former Times when *Concords* were only uſed (*Note* againſt *Note*;) *Antient Authors* always uſed to compoſe their *Baſs* firſt; and afterwards ſet their other *Parts* in *Concord* to it: Which way (I preſume) was too ſtrict, ever to have any Form or Air in the *Upper-Parts*. But ſince *Diſcords* are uſed, and *Figurate-Deſcant*; moſt *Modern Authors* compoſe the *Tenor*, or *Leading-Part* firſt; which (in my Opinion,) ought to carry the greateſt Air of any *Part* of the whole *Compoſition*. Nevertheleſs, I don't deny, but that the Form of the *Baſs* ought to be firſt laid, by reaſon it determines the *Key*; and is alſo the Foundation of the whole *Song*; and ought to carry as much Air as the *Tenor* will poſſibly admit. But after you have laid the Form of a *Baſs*, (or only founded your *Key* thereon;) you may carry on your *Compoſition* either together or apart, which you pleaſe: But it was always my Method firſt, to ſet my *Tenor* ſuitable to the *Senſe* of the *Words*, if *Vocal*; Or if *Inſtrumental*, I took the very ſame Method: Next I framed my *Baſs* thereunto, as my own Genius directed, *&c.* — Take here a ſhort *Example* of

Two *Muſical* Parts.



Obſerve, That in the *Compoſition* of *Two* (or more) *Parts*, you may begin your *Compoſition* with any *Concord* whatſoever, except the *Sixth*. This ſhort *Example* of *Two Parts*, beginning with the *Uniſon*.

EXPLANATION.

The Firſt *Note* of the *Tenor* is *Uniſon* with the *Baſs* : — The Second *Note* moves to a ♭ *Sixth*, whilſt the *Baſs* falls one *Degree* ; according to the Sixteenth *Bar* of the Seventh *Rule* ; only one is the ♭ *Sixth* and the other the ♯ *Sixth* :) — The Third *Note* paſſes from the *Sixth* to the *Third* ; as the Firſt *Bar* of the Twelfth *Rule* : — The Fourth Note paſſes from the *Third* to the *Fifth* ; as the Fourth *Bar* of the Eighth *Rule* : — The Fifth *Note* paſſes from the *Fifth* to the *Tenth* ; as the Eighth *Bar* of the Ninth *Rule* : — The Sixth *Note* paſſes from the *Tenth* to the *Eighth* by Degrees, in *Contrary Motions* ; as the laſt *Bar* of the *Sixth Rule* : — The Seventh *Note* paſſes from the *Eighth* to the *Seventh* by *Tranſition*, while the *Baſs* continues ; as the *Rule* of taking *Diſcords* by *Paſs* : — The Seventh proper *Note* paſſes from the *Seventh* to the *Fifth*, gradually : — And the *Eighth*, and laſt *Note* paſſeth from the *Fifth* to the *Eighth* ; as the Fifth *Bar* of the Ninth *Rule*.

By this *Example*, and its *Explanation*, you ſee the full Accompliſhment *of Two* Muſical *Parts* ; and that the ſame is included in the ſeveral *Rules* before mentioned : Therefore, be your *Compoſition* of ever ſo many *Parts*, I preſume, that their *Paſſages* may be found in the ſaid *Rules* before given ; from any *Concord* whatſoever : I mean alſo their *Octaves*. But the placing of *Diſcords* is ſo various, that no ſuch *Rules* can poſſibly be given of their *Paſſages* ; being taken when the *Compoſer* alone pleaſes.

Obſerve,

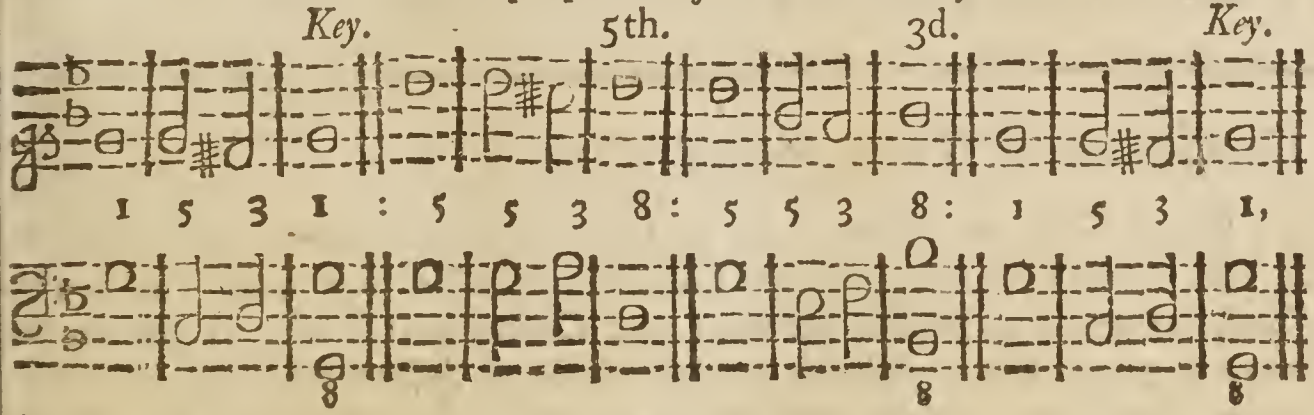
Obſerve, that in *Two Parts*, two *Perfect Cords* of one Kind, are not allowed to be taken together, *viz. Fifths*, nor *Eighths*; (unleſs one be the *Minor*, and the other the *Major Fifth*; And then the *Minor* muſt ſtand before the *Major :)* Nor any of the *Diſallowances* before mentioned.

Obſerve alſo, that in *Two Parts*, *Fifths* and *Eights* are leaſt uſed, by reaſon they are apt to cloy the Ear more than *Imperfect Cords*. But next I ſhall ſay ſomething

§ 6. *Of the ſeveral* Closes, *or* Cadences *in* Muſick.

Maſter. OBſerve, that whenſoever you intend a *Cloſe*, *Concludo*, or *Concluſion*; the *Baſs* muſt either fall a *Fifth*, or riſe a *Fourth :* For a *Fourth* above is the very ſame as the *Fifth* below; as you may obſerve by other *Compoſitions*. But let us next examine what *Cloſes* are moſt proper and natural to each *Key*. *Ex. Gr.* Suppoſe your *Key* be *Flat*, then you may properly *Cloſe* in theſe three ſeveral Places. Thus:

The proper *Cloſes* in a *Flat Key*.

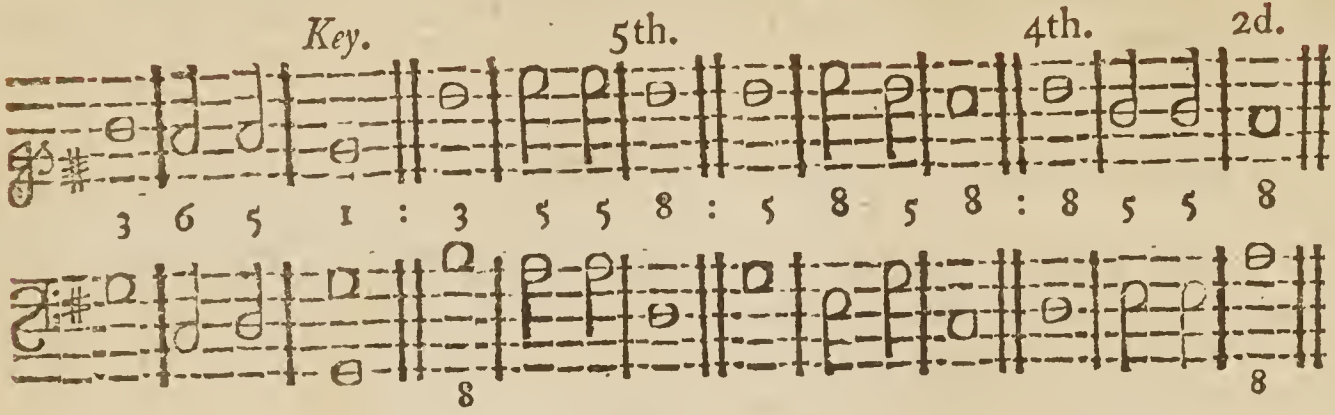


EXPLANATION.

The firſt, and fundamental *Cloſe*, is the *Key* it ſelf: The next in the *Fifth* above; and alſo in the *Third* above; which are called *Imperfect Cloſes*; and uſed in the Middle of *Strains :* Alſo the *Fourth* below the *Proper Key*, or *Cloſe*, is the very ſame in *Nature*; and may be alſo uſed.

If your *Key* be *Sharp*, you may properly *close* in these several Places.

The proper *Closes* in a *Sharp-Key*.



EXPLANATION.

The First is the Key itself: The next in the *Fifth*, *Fourth*, and *Second* above; the *Fourth* below is also the same as the *Fifth* above; which three last are *Imperfect* or *middle Closes*.

I do not mean that you shall use the very same *Notes* as the foregoing *Examples*, but that these are the properest Places for *Closes* in both *Keys*; being most suitable and natural to each *Key*; and are also more *Authentick*.

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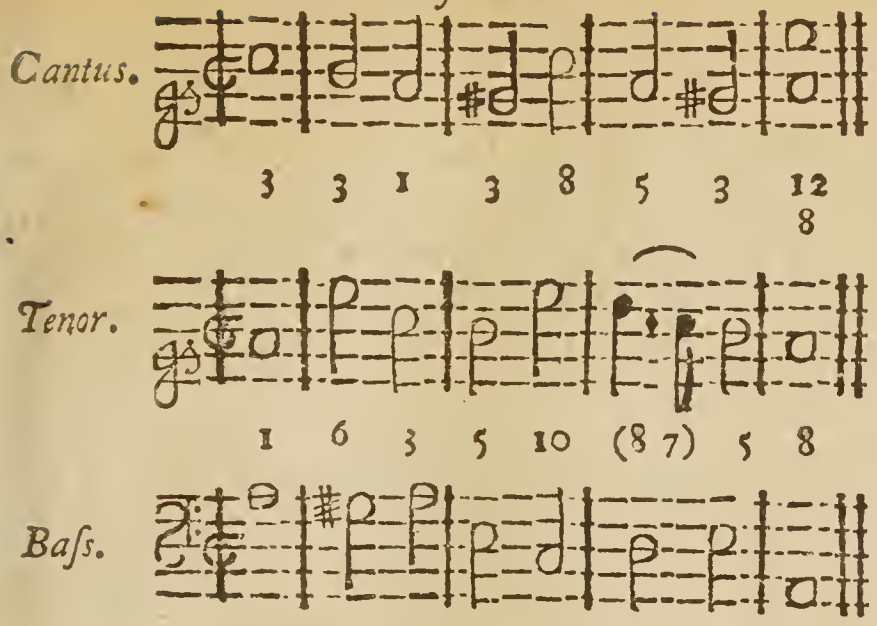
§ 7. *Of* Composition *of* Three *Musical* Parts.

Master. WHensoever you would make a *Second Treble*, or *Cantus*, let it begin in some different *Cord* from the *Tenor*; as your Genius leads you: And then take contrary *Cords* from those of the *Tenor*, still counting from the *Bass*; and also avoiding *Discords* as much as possible between your *Cantus* and *Tenor*, as you do between *Cantus* and *Bass*: Keeping your *Cantus* in proper Limits suitable to either *Voice* or *Instrument*.

Observe, that two *Fifths* or two *Eighths* may be taken together in three *Parts*, rather than spoil the Air of your *Harmony*; but then they must be taken in the *Cantus*, when it is covered by the *Tenor*: Likewise, any small *Disallowance* may be easier tolerated in *Three* or more *Parts*, than in *Two*; when cover'd by a higher *Part*. I shall next set a *Cantus* to the *Two Parts* before made use of, which shows you the whole Accomplishment of

Three

Three *Musical* Parts.



N. B. That many Authors do set the *Cantus Part* in the *C-Cliff*; but I rather use the *G-Cliff*: By reason, I think it is more easier for the Practitioner; whether *Vocal*, or *Instrumental*.

Observe, that the last *Note* of the *Cantus* is set a *Twelfth* to the *Bass*; which is more proper in the *Flat Key*, than to end a *Flat*, or *Sharp Third*, or *Tenth*.

Observe also, that in the Composition of *Three*, or more *Parts*, that you do not make a *Consecution* of two, or more *Perfects* of one Kind together, from the *Bass*; unless it be covered by a *Higher Part*; which often happens when the *Tenor* makes a 5th or 8th, (being then the *Highest Part*) and the *Medius* directly supplies the Place of an *Upper-Part*, and makes a *Consecution* of the same Kind, either ascending or descending: To prevent such like *Passages* great Care ought to be taken.

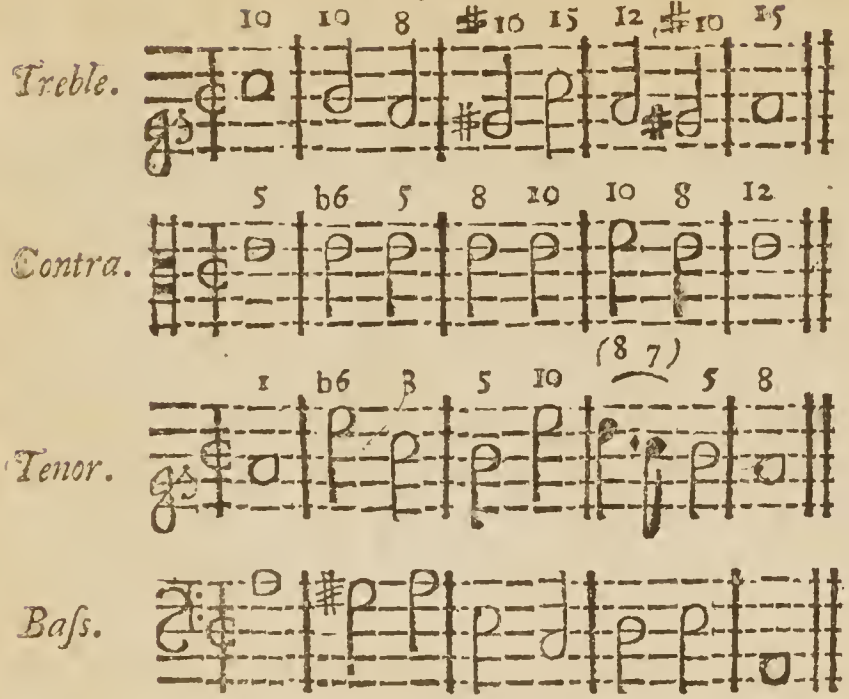
Scholar. *Sir, I should be very glad if you would inform me why* Accidental-Sharps *are used more in the* Flat-Key *than in the* Sharp-Key.

Master. Sharps are more used, by reason all *Flat-Keys* are naturally *Mournful*; therefore they are added to make *Thirds*, *Sixths*, &c. *Majors*; which renders the *Harmony* more *Chearful:* As your *Ear* may plainly demonstrate.

§ 8. *Of* Composition *of* Four *Musical* Parts.

Master. WHensoever you intend a *Composition* of *Four Musical Parts*, your 3 *Upper-Parts* must take each of them different *Cords* from the *Bass:* i. e. one *Part* to be the *Unison*, or *Eighth*; the other the *Third*; and the other the *Fifth*. But to render the Thing more plain, I shall make use of the same *Notes*, as I did in *Three Parts*; and also add another *Part*, viz. a *Contra-Tenor*; and shall make that which was before a *Cantus* into a *Treble:* Which will give you a true Speculation of

Four *Muſical* Parts.



EXPLANATION.

You ſee in this *Example*, that the *Tenor* begins *Uniſon* with the *Baſs:* The *Contra* a *Fifth*; and the *Treble* the *Third* or *Tenth*; by reaſon it is in the *Eighth* above: So that each *Part* takes a different *Cord*, as much as the *Air* will permit; they being all *Four* founded in their proper *Sphere*, and ſet down in *Score*, in their proper Places.

N. B. That if the *Treble* was to be *Figur'd* ſingle *Cords* to the *Baſs*, their *Octaves*, or 8*ths*, are alſo meant: The *Treble* being in the 8th above, *&c.*

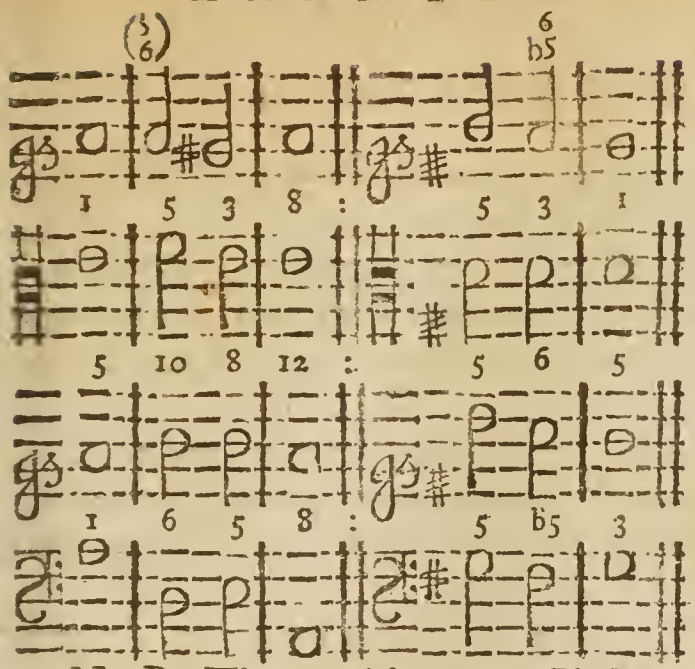
The reaſon why I uſe the *G-Cliff* to the *Tenor*; and alſo ſet the *C-Cliff* on the middle *Line*, is, becauſe it is more eaſy to the Performer: As I ſhewed in *Chapter* the Firſt.

Scholar. *Sir, This all ſeems very plain, but I am yet to ſeek how to uſe the* Sixth *in* Four Parts.

Maſter. It has always been allowed by all Authors, that if your *Compoſition* conſiſts of never ſo many *Parts*, there can be but three ſeveral *Concords* joyned at once, to any *Note* of the *Baſs*; which are the *Uniſon*, or *Eighth*, the *Third*, and the *Fifth*, or *Sixth*; ſo that the *Sixth* takes the Place of the *Fifth*, when the *Fifth* is omitted; unleſs it be at a *Cloſe* where a *Diſcord* is taken; where the *Fifth* and *Sixth* is taken together, and the *Eighth* omitted: As appears in the following

EX-

EXAMPLE.



EXPLANATION.

By the first *Example*, you see how the *Fifth* and *Sixth* may stand together; the *Second* (or *Seventh)* being taken between *Treble* and *Tenor* at the same *Note*: This I presume is the most curious *Close* of any whatsoever. Observe that in the *Composition* of a *sharp-Key*, on the *sharp Note* that lies next under the *Key-Note*, an 8th is seldom made; nor likewise on the *Third* above the *Key*; nor yet to any accidental *Sharp'd-Notes* in the *Bass*, by reason its 8th is apt to offend the Ear: But the 6th commonly takes the Place of the 8th on all *Sharp'd-Notes*; and in *Four Parts*, the 6th and the false 5th commonly go together; as you may see in the Second *Strain* of the above *Example*; The *Key* being *G*. Also the same is usual on *Sharp'd Notes* of a *Flat-Key*.

N. B. That neither two *Fifths* nor two *Eighths* may not be taken together in Four *Parts*, especially between the *Tenor* and *Bass*: But it may be allowable in the *Contra*, if it be covered by a Higher *Part*. *Discords*, and *Disallowances* are easier tolerated in *Four Parts*, than in *Two* or *Three*: By reason their several *Parts* will screen many small *Disallowances*.

Scholar. *Sir, are there no more* Parts *than four?*

Master. No, for if never so many *Parts* be composed, they are still to the same Effect as these *Four:* by reason there are but three *Concords*; (i. e.) each *Part* taking a different *Cord* from the *Bass*; which is the *Ground-work* of the other three.

§ 9. *Of the* Composition *of* 5, 6, 7, *and* 8 Musical *Parts.*

Master. I told you in the former *Section* that if never so many *Parts* were composed, they were still to the same Effect as *Four*: and also shewed you the Reason of it. Therefore, if you would add another *Part* to make *Five Parts*, you must add another *Octave* to some one of the said *Concords*; (by reason the *Concords* must be doubled;)

doubled;) alſo add another *Octave* to ſome other *Cord*, and you'll have a *Compoſition* of *Six Parts*. Then add another *Octave* to the other *Concord*, and all the *Concords* will be doubled: Which Redoublings muſt be either in their *Octaves*, or *Uniſons*: But that *Concord* muſt not be doubled that makes the *Binding Cadence*; and therefore ſome other *Concord* muſt be trebled: which compleats a *Compoſition* of *Seven Parts*.

A *Compoſition* of *Eight Parts*, is commonly called *Choral-Muſick*; which is perform'd by two oppoſite *Quires*, (or by, or with *Inſtruments*;) which *Muſick* is ſaid to have two *Baſſes*, i. e. one *Baſs* peculiar to each *Quire*; and alſo all the three other *Parts* affixed to each *Baſs*; and do perform, either with a *ſingle Voice*, or with *Two*, *Three*, or all *Four Parts* together: And when all *Eight Parts* are joyned together in full *Chorus*, it is properly a *Compoſition* of *Eight Parts*; ſo that one of the *Baſſes* ſupplies the Office of an *Upper Part*, when all perform together; which *Compoſition* is grounded but on one real *Baſs*.

By the way, it may not be amiſs to ſay ſomething concerning *Baſſes* of a different Nature, in reference to *Compoſition* of *Eight Parts*; i. e. when each *Quire* hath its peculiar *Baſs*, they generally anſwer each other *Alternately*; according to the Fanſy of the *Compoſer*: But the two *Baſſes* muſt move according to the Nature of that *Part*; and if either of them be ſet alone, it muſt be a true *Baſs* to all the *Upper Parts* of each *Quire*.

As to the Agreement of thoſe two *Baſſes* between themſelves, let them be to each other, either as *Uniſon*, *Octave*, *Sixth*, or *Third*; not above one *Fifth*, becauſe the upper *Baſs* will be a *4th* to what ever *Upper-Part* is an *Octave* to the lower *Baſs*; and that the *Muſick* of one *Quire* ſhould not depend upon the *Baſs* of another: But let the *Muſick* of each depend on its own reſpective *Baſs*; and let the two *Baſſes*, with all their *Upper Parts*, be compoſed in ſuch a Manner, as to make one entire *Harmony* when joyned together.

Obſerve, that in ſuch Places as the *Baſſes* are *Thirds* to each other, if you throw off the Lower, the *Eighths* in the *Upper-Parts* will be changed into *Sixths*: And in ſuch Places as the *Baſſes* are *Sixths* to each other, if you remove the lower *Baſs*, thoſe *Upper-Parts* which were *Sixths* to it, will be *Eighths* to the higher: And where the *Baſſes* are *Uniſon*, or *Octave* to each other, the *Concords* of the *Upper-Parts*, will be the ſame Diſtance to each other. (*an ingenious Inſpection of* Mr. Knight *of* Exeter.) I ſhall only farther add concerning two *Baſſes*, that tho' it is allowable, and uſual to meet in *Thirds*, yet if they continue to move ſucceſsfully in *Thirds*, there will be a whizzing in the lower *Notes*, which is not good, nor yet allowable.

From what has been ſaid, it appears, that the more *Parts* the *Compoſition* contains, the more redoublings, of *Concords* are required; ſome of which muſt be ſo in *Uniſon* by reaſon ſo many *Parts* cannot ſtand in the *Scale*, but that ſo ne-

ſome of the *Parts* muſt meet in *Uniſon*, when they can't aſcend to the *Octave*. But *Examples* are omitted for want of Room. Therefore, —— *If you erect, Ten Thouſand* Parts, *or more*;
They in Effect, are but the ſame as Four, *&c.*

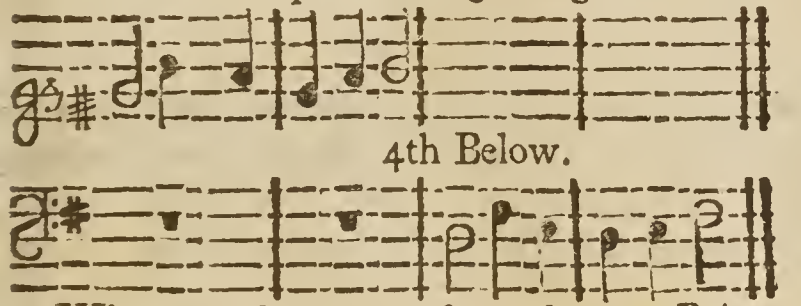
§ 10. *Of* Compoſition *of* Fuge; *and Contrivance of* Canon.

Scholar. *WHAT is a* Fuge?

Maſter. A *Fuge*, or *Fuga*, is a Quantity of *Notes* of any Number; which is begun by any *ſingle Part* and carried on; and afterward is ſounded again, by ſome other *Part*; which repeats the ſame (or ſuch like *Notes*) either in the *Uniſon*, or 8th; but more commonly in the latter; in a 4th, or 5th, or 8th, above, or below the *Leading Part:* Which is properly termed, *The Prime Flower of Florid, or Figurate Deſcant.* But the *Compoſition* of which is compleated in the following Manner. *Ex. Gr.*

Firſt, Set down your *Point*, or Portion of *Notes* on that *Part* which you intend ſhould begin your *Fuge:* Then conſider what *Part* you would have to follow next, and ſet it down accordingly; either in the *Uniſon*, 4th, 5th, or 8th; above or below the *Leading Part.* Thus:

Example of *Single-Fuge.*



4th Below.

EXPLANATION.

This *Fuge* begins in the 4th below the *Leading-part:* But if you would add another Part, to make *Three Parts*; then that *Part* may fall in with the reſt, and *Fuge* either in the 5th above, or in the 8th above or below; and by this Method you may form, and carry on all *Fuges* in all *Parts* of your *Compoſition*, be your *Parts* more or leſs.

When you have thus formed your *Point*, or *Fuge*; next fill up your empty *Places* with ſuch *Deſcant*, (or *Notes*,) as will anſwer your *Fuge* in all *Parts*; as near as poſſible to the *Rules* of *Compoſition*: Your *Leading-Parts* ſtill flying or running before one another; 'till you repeat your *Fuge* again in the ſame *Part* as began it.

N. B. That *Fuges* have ſeveral *Terms*, or *Denominations. (Ex. Gr.)* The Firſt, (which is as the above Example) is called *Single-Fuge*, or *Immitation:* By reaſon the *Parts* do imitate one another. — *Double-Fuge* is when two ſeveral *Points*, or *Fuges* fall one after another. — *Arſis & Theſis*, is when your *Point* riſes in one *Part* and falls in another. — *Per Augmentation*, is when the *Notes* of the following *Parts* are Augmented, or made

made as long again as the *Leading-Part*.—*Diminution*, is when the *Notes* of the following *Parts* are made as quick again as the *Leading Part*. *Double-Deſcant*, is contrived ſo, that in *Replication*, or *Anſwer*, the *Upper-Part* may be made *Baſs*; or the *Baſs* be made the *Upper-Part*: Therefore, in the *Compoſition* of which, you muſt avoid *Fifths* as much as poſſible; by reaſon in *Reply*, or *Anſwer*, they will become 4ths, *&c.* But next I ſhall give you ſome brief Inſtructions in

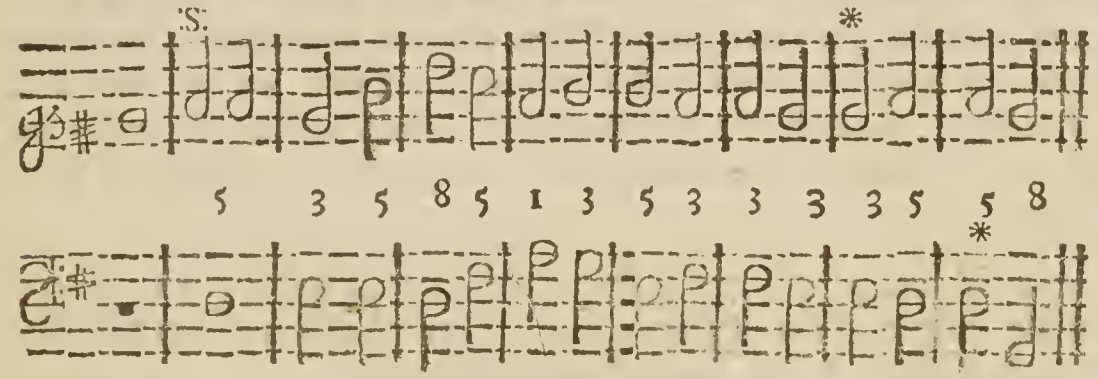
The Contrivance of CANON.

Scholar. *WHAT is a* Canon?

Maſter. A *Canon*, is a *Fuge*, or *Point*; ſo ſtrictly bound up, that the following *Parts* muſt repeat the very ſame *Notes* as the *Leading-Parts*; and becauſe the *Muſick* is bound up by ſo ſtrict a *Rule*, it is therefore called *Canon*; which is the *Superlative*, or higheſt Degree of *Muſical-Compoſition*.

The *Compoſition* of *Canon*, is compleated in the very ſame Method as that of *Fuge*: by firſt pricking down ſome few *Notes* of the *Leading-Part*, and then, ſetting down the ſame *Notes* in the following *Part*; and afterwards filling up your vacant Places, with ſuch *Deſcant* as is anſwerable thereunto. But to give you a clearer Demonſtration, I ſhall ſet you down a ſhort *Canon*; which is called

A CANON of Two Parts in One.



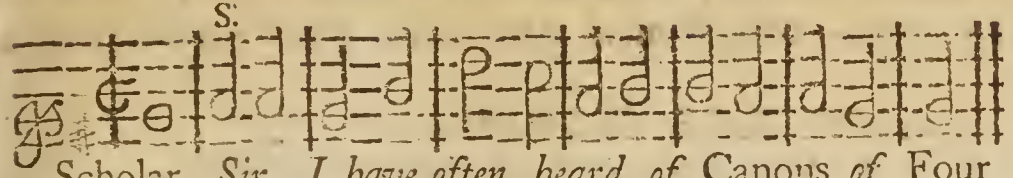
By this Method, you may compoſe any *Canon* of this Kind, be it in ever ſo many *Parts*: which may be ſet in either the 4th, 5th, 6th, 7th, or 8th, above or below the *Key* of the *Leading-Part*.

EXPLANATION.

Obſerve, that this *Canon* ends at the *Note* under the little *Stars*; and that which is ſet after the ſaid *Stars*, are only to make a Concluſion; which is commonly done, unleſs the *Canon* is deſigned to begin the ſame again, and ſo go round, without a *Concluſion*: Which when ſo perform'd, the *Leading-Part* is only ſet down; with a Repeat over that *Note* where the Parts are to fall in; according to the Direction which is ſet over the *Canon*: Which are ſet down as thus:

A *Canon*

A CANON of *Two Parts* in One in the 4th below.



N. B. A *Canon* of *Three Parts* in *One* is alſo compoſed in the very ſame Method, as this *Canon* in *Two Parts*.

Scholar. *Sir, I have often heard of* Canons *of* Four *in* Two ; *and* Four *in* One ; *but cannot rightly underſtand neither their* Compoſitions *nor* Denominations.

Maſter. The Signification of the Words *One*, or *Two*, &c. Signifies that the *Compoſition* is compoſed of *One*, *Two*, or more *Fuges* ; as the Contents directs : Being moſt reſpective to *Canons* in *Four Parts*, *&c*.

The Sorts of *Canons* are ſo various, that it would be endleſs to give their *Examples* : Therefore I ſhall only mention ſuch as are moſt in uſe. *Sc.* — A *Canon* in *Uniſon*, is when both *Parts* begin in one *Sound*, and one *Part* moves in all the *Concords* of the *Key* 'till they meet again in *Uniſon* ; ſometimes one *Part* holds the *Tone*, and ſometimes another. In the ſame Method a *Canon* is ſet to a *Ground*. — A *Canon Recte & Rectro*, is ſung both backwards and forwards ; The *Compoſition* of which, is, firſt, to compoſe *Two Parts*, as *Plain-Deſcant* ; and afterwards both *Parts* are prick'd down at length ; only the latter end of the *Baſs* is ſet next after the end of the *Upper-part* ; and prick'd backwards : So that the firſt *Part* is ſung forwards, while the ſecond is begun at the end, and ſung backwards, at the ſame time. — A *Canon Round*, (or *Canon* in *Uniſon*,) is compoſed in the ſame Method as *Two*, *Three*, *Four*, or more *Parts*, and afterward all prick'd down in one *Cliff*, as one entire *Time* ; and ſung round : The firſt *Part* leads untill it goes quite thro' ; and the other *Parts* fall in behind, one after another ; 'till they come to the end in like manner : The *Leading-Part* ſtill beginning again, and alſo all other *Parts* going round in the ſame manner.

*** There are ſome few *Canons* at the end of this *Book*, which are compoſed, and alſo performed in the very ſame Method. So that ſo many *Parts* as are ſo compoſed, they are *termed* ſo many *Parts* in *One*, &c.— Yours, W. TANS'UR.

CHAP. XII.

Containing a brief Explanation, Abbreviation, *and* Etymology, *of all the uſual* TERMS *uſed in* Muſick, *both* Vocal *and* Inſtrumental ; *as taken from the* Greek, Latin, French Italian, *&c*.

THE *Terms*, or *Words* uſed in this *Chapter*, ſerve, to direct the Performer to the true Performance both of *Words* and *Muſick* ; according to the real Intent of the *Compoſer* : But becauſe there are many *Words* that

do ſignify but one and the ſame thing; I have therefore collected them all together in a regular Form, making one *Explanation* ſerve for all; (which was never done by any *Author* before me.) And have ſum'd up the whole into theſe ſeven following Heads, *viz.*

§ 1. Of Movements of *Time*.
§ 2. Of *Names* of ſome *Characters*.
§ 3. Of *Terms* to expreſs the *Senſe* of the *Words*.
§ 4. Of the *Names* of *Cords*, and *Diſcords*.
§ 5. Of *Muſick*, *Melody*, &c.
§ 6. Of *Names* given to all *Parts* of *Muſick*.
§ 7. Of ſeveral *Terms* worthy of Note.

§ 1. *Of the Movements of* TIME, *&c.*

ADAGIO, *Recitativo*, *Recitatif*, *Recit*, or *Reo*; *Moters*, *Opras*. (Ital.) either of thoſe *Terms*, or *Words* ſignifies, the ſloweſt Movement in *Time*: Alſo the graveſt *Parts* in Songs, or *Cantata's*; which comes as near as poſſible to the true Pronunciation of the *Words*.

Alemand, *Graviſonous*, (Ital.) or *Grave*. Either of thoſe *Terms* ſignifies, one Degree quicker than *Adagio*; and moves moſtly in *Common-Time*. — A *Tempo Giuſto*, (Ital.) ſignifies equal *Time*.

Largo, *Lentment*, *Lento*, *Lentus*, *Lent*, *Tardo*. (Ital.) Either of thoſe *Terms*, or *Words*, denotes one Degree quicker than *Alemand*.—And *Largetto*, (Ital.) ſignifies, one Degree quicker than *Largo*.

Allegro, *Animatio*, *Vivace*, *Vivacemente*, *Vivumente*, *Brillante*. (Ital.) Either of thoſe *Terms*, denotes one Degree quicker than *Largetto*; and is performed with *Life*, *Spirit*, and *Vigour*; and in good *Time*.

Vivaciſſimo, (Ital.) ſignifies one Degree quicker than *Allegro*; and more ſprightly.

Allegretto, *Preſto*, *Preſtiſſimo*, *Pronto*, *Veloce*, *Velocement*, *Velociſſamente*, *Vite*, *Viſto*, *Viſtamente*, (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing*, or *play* as quick as poſſible: To loſe no *Time*.

N. B. That the Word *Aſſia*, is often ſet before another *Word*, which ſignifies, that the Movement muſt not be quite ſo quick, or quite ſo ſlow, as the *Word* it ſelf directs; as *Aſſia*, *Adagio:* is not quite ſo ſlow as *Adagio*, it ſelf, *&c.* according as the *Words* do require.

Men, *Poco*, *Pico*, (Ital.) Either of thoſe *Words* are often ſet before another *Word*, which ſignifies, *Leſs*, or not ſo much, as it was before; as, *Men Allegro*: is not quite ſo briſk as if *Allegro* was alone.

N. B. That *Piu*, (Ital.) ſignifies, a little *more*.—*Men Preſto*, not too quick; *Non Troppo Preſto*, ſignifies the ſame.

Non Troppo Largo, not too ſlow. — *Nonupla*, denotes that a *Jigg* muſt be play'd in very quick *Time*.

§ 2. *Of*

§ 2 *Of the ſeveral* Names *given to ſome particular* CHARACTERS, *or* Words *uſed inſtead of them.*

Repetatur, *Replica*, *Re-precuſſion*, *Replicato*, *Repreſa*, *Reditta*, *Riditta*, *Come ſopra*. (Ital.) *Encore*. (Fr.) Either of thoſe *Terms* ſignify, that ſuch a *Part*, or *Strain* muſt be repeated over again; from the *Note* or Place it is ſet over. It is often ſet over this *Character*, :S: which is called a *Repeat*; and ſignifies the ſame.

Tace, *Tacet*, *Soſpiro*, (Ital). Either of thoſe *Words*, ſignify, *Silence*, or to *Reſt*; which Words are often ſet over thoſe *Characters* called *Reſts*.

Index. (E.) *Guidon*. (Fr.) *Monſtra*. (Ital.) Either of thoſe Terms is a *Name* given to this *Character* : which we call a *Direct*.

§ 3. *Of the* Terms *uſed to expreſs the* Senſe *of the* WORDS, *and the* Nature *of the* Muſick; *ſo that one may agree with the other*.

Andante, (Lat.) *Pique*, *Pointe*, *Spiccato*, *Stoccoto*, (Ital.) Either of thoſe *Terms*, denote that the *Time* muſt be kept juſt and true; and that each *Note* muſt be made equal and diſtinct, one from another.

Cantabal. (Ital.) Denotes that you muſt play in a *Vocal* Manner.

Euphony. (Lat.) Denotes a very graceful Sound; or a ſmooth running of Words.

Tenderment. *Con Affetto*, *Affetto*. *Affettuoſo*. (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* in a very ſweet, tender, and affecting Manner. —*Uniſſoni*, (Ital.) is when all *Parts* move in the *Uniſon*, or *Octave*.

Piano. *P.*— *Pianiſſimo*. *P. P. P.* (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing* or *play* very ſoft and low.—*Piu Piano*, or *P. P.* ſignifies a little more ſoft and low.—*Lamentatone*, *Languemente*, *Languiſſant*. (Ital.) Either of thoſe *Terms*, denote that you muſt ſing or play in a very grave, ſlow, lamenting, and mournful Manner.

Con Diſcertone, *Moderato*, *Moderation*. (Lat.) Either of thoſe *Terms*, denote that you muſt *ſing* or *play* with Diſcretion, and Adoration.—*Con*, ſignifies with.—*Con Diligenza*, *Diſcerto*, *Timoroſo*. (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing*, or *play*, with Care, Diligence, and Exactneſs.

Con Dolce Maniere, *Dolce*, *Sova*, *Doux*, *Gratioſo*, *Gratiuſement*. (Ital.) Either of thoſe *Terms*, denotes that you muſt *ſing* or *play* in a very ſoft, ſweet, and agreeable Manner.

Soavement, *Soave*, *Vigoroſo*, *Vigoroſemente*, *Hardimente*. (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing*, or *play* with Life and Spirit; But ſtrong, and ſteady.

Maeſtoſo, *Maeſtuſo*, (Ital.) Either of thoſe *Terms* denote that you muſt ſing, or play with Majeſty and Grandour; but ſlow, ſtrong, and ſteady.

Divoto, (Ital.) ſignifies a grave and ſerious Way of ſinging; proper to inſpire *Devotion*.

Forte, *Fortement*, *Fortiſimo*, or *F. or Fe*, (Ital.) Either of thoſe *Terms* denote that you muſt ſing, or play very loud.

Piu Forte, or *P. F.* denote one Degree louder than *Forte*.

Forte Forte, or *F. F.* denotes as loud as poſſible.

Continuoto, *Softenuto*. *Uguale*. *Ugualement*. (Ital.) Either of thoſe *Terms* import that you muſt continue, or hold on a Sound with equal *Strength*; yet hold its full *Time*.

Legermente. (Ital.) Denotes you muſt ſing or play, very gently, lightly, and with eaſe.

Taſto. (Ital.) Denotes that the *Notes* muſt be but juſt touch'd, yet hold their full Time. This *Term* is moſt reſpective to the *Organ*, *Harpſichord*, &c. in playing the *Thorow-Baſs*, which is often mark'd with *Figures* over the *Notes*: which ſhews what Diſtance ſuch *Notes* are ſtruck from the *Ground*, or loweſt *Notes*.

Echo, *Echus*, (Ital.) Either of thoſe *Terms* denote that ſuch a *Part*, or *Strain* muſt be repeated over again in a very ſoft and low Manner; immitating a *Natural Echo*: Being moſt reſpective to the *Organ*, *Harpſichord*, &c.

Concerto Groſo, *Tutti*, *Tutto*, or *T. Pieno*, *Grande*, (Ital.) Either of thoſe *Words* ſignifies, *Full*; and uſed when all Parts fall in, and perform together in full Chorus: as *Pieno-Choro*, a full *Chorus*. *Chorus*, alſo ſignifies a Quire, or Company of Singers.

Harpiggio, *Arpeggio*, *Harpeggiato*, (Ital.) Either of thoſe *Terms* ſignifies, to cauſe ſeveral *Sounds*, or *Notes* to be heard one after another, beginning always at the loweſt.

Intonation. (Ital.) is a *Term* commonly ſet at the beginning of a Piece of *Vocal-Muſick*, which ſignifies, the giving of a *Tone*, or the *Sound* of the *Key* to the reſt of the *Quire*; which is commonly done by the head Cantor, or Singer.

Aſſay. (Ital.) ſignifies, *Examine*, *Prove*, *Try*, &c. and is often ſet at the Beginning of a Piece of *Muſick*, importing that you muſt try if your *Inſtrument* be in *Tune*: Or, your *Voice* in the right *Key*, &c.

§ 4. *Of the ſeveral* Names *of* Concords, *and* Diſcords, *&c.*

CHords, or *Cords*, are the *Names* given to all *Muſical Sounds* made by either *Voice*, or by *Strings*; and *Wind* Artificially: *i. e.* when two or more *Sounds* do ſound together; each *Note* being an *Interval* either *greater* or *leſſer* Diſtance one from another. So theſe *Diſtances*, or *Intervals*, are called *Concords* and *Diſcords*. *Diſſo-*

Diſſonants, Diſharmony, (Lat.) or *Diſcords*; is a *Name* applied to all *jarring Sounds*, or all diſagreeable Intervals; *viz.* a 2d, a 4th, a 7th, *&c.* and their *Octaves.*

Conſonants, or *Concords*, is a Name applied to all agreeable *Sounds*, or *Intervals*; viz. The *Uniſon*, 3d, 5th, 6th; and their *Octaves.*

* In the Compaſs of every 8th, or *Octave*, there are 12 ſeveral Degrees of *Sound*, each Degree having a proper Name from the loweſt *Note*, which are called the *Greater*, or *Leſſer*, *Perfect*, or *Imperfect*; as appears by this *Example.*

12. A *Diapaſon*, or *Eight*, or *Octave*; contains 12 *Semitones.* —— 8th.
11. A *Semidiapaſon*, or *Defective Eigth*; / A *Sept. Major*, or *Greater Seventh*; contains 11 *Semitones.* — } 7ths.
10. A *Sept. Minor*, or *Leſſer Seventh*, contains 10 *Semitones.* — } 7ths.
9. A *Hexachord Major*, or *Greater Sixth*, contains 9 *Semitones.* — } 6ths.
8. A *Hexachord Minor*, or *Leſſer Sixth*, contains 8 *Semitones.* — } 6ths.
7. A *Diapente*, or *Perfect Fifth*, contains 7 *Semitones.* —— 5ths.
6. A *Semidiapente*, or *Imperfect Fifth*, / A *Tritone*, or *Greater Fourth*, — contains 6 *Semitones.* — } 4ths.
5. A *Diateſſaron*, or *Perfect Fourth*, contains 5 *Semitones.* — } 4ths.
4. A *Ditone*, or *Greater Third*, contains 4 *Semitones.* — } 3ds.
3. A *Semeditone*, or *Leſſer Third*, contains 3 *Semitones.* — } 3ds.
2. A *Tone*, or *Greater Second*, contains 2 *Semitones.* — } 2ds.
1. A *Semitone*, or *Leſſer Second*, contains 1 *Semitone.* — } 2ds.

A *Uniſon*, is one *Sound*: Tho' perform'd by ſeveral *Voices*, or *Inſtruments* together.

N. B. That the *Particle Semi*, in *Semidiapaſon*, *Semidiapente*, *Semiditone*, &c. doth not mean the half of ſuch an *Interval*; but that it wants a *Semitone* of its Perfection. The *Greater Seventh*, and the *Defective Eighth* being both of one *Interval*: Alſo the *Greater Fourth*, and the *Imperfect Fifth.*

This *Scale* is drawn according to the *Keys* of the *Organ*, *Harpſichord*, &c. which ſhows the true Diſtance of all *Concords*, and *Diſcords*; both *Perfect* and *Imperfect*, &c. which may be compared to the *Scale*, pag. 18.

A *Diſdiapaſon*, is a *Double Octave*; being a 15th (Gr.)

A *Triſdiapaſon*, is a *Triple Octave*; being a 22d (Gr.)

A *Tetradiapaſon*, is a *Quadruple Diapaſon*, or a *Fourth Octave*; being a 29th (Gr.)

§ 5. *Of*

§ 5. *Of* Muſick, Melody, Harmony, *&c.*

Muſica, (Ital.) Signifies, the *Art* of *Muſick*; made either by a *Natural Voice*; or by an *Artificial Inſtrument*.

Muſico. (Ital.) Signifies, either a *Muſician*, or *Maſter* of *Muſick*; or one that either teacheth, maketh, or performeth *Muſick*.

Theoretical-Muſick, is that which ſearches into the true *Grounds* of it; and into the true Nature of *Concords*, and *Diſcords*; explaining their true *Nature*, *Number*, and *Proportions*, &c. (as Chap. 10.)

Practical-Muſick, is that which Deſigns, Contrives, and Compoſes, all *Sounds* into *Muſical Parts*. (as Chap. 11.)

Symphony, ſignifies an *Agreement*; or *Conſent* in *Harmony*; alſo an *Interlude*, or *Prelude*, being agreeable, or in Symphony with a Piece of *Muſick*.—*Coral-Muſick*, is *Muſick* ſung by turns; by two oppoſite *Quires*.—A *Conſort* of *Muſick*, is *Three Parts*; and no leſs.—*Concerto*, (Ital.) or *Concert*, is a Piece of *Muſick* compoſed in ſeveral *Parts*.

§ 6. *Of the ſeveral* Names, *of the ſeveral* Parts *of* Muſick.

BASS, or *Baſſus*; Is the Name given to the loweſt Part of Muſick, which is ſet at the Bottom, and is the Foundation of all other *Parts*; and is the *Ground-work* of all the reſt.

Baſſo. (Ital.) Is the proper Name for the *Vocal-Baſs*.—*Parte Prima*, Firſt Part. *Parte Secunda*, Second Part.

Tenor. Is the Name of the *Leading-Part*, (tho' ſome-times 'tis called *Treble*.) Being the firſt, or next *Octave* or *Syſtem* above the *Baſs*.—*Organo*, ſignifies an Organ; or the Thorow-Baſs.

Cantus, *Medius*, *Mean*, *Contra*, *Tenor*, *Alto*, *Altus*, *Haut-Contra*, *Second-Treble*. (Ital.) Either of thoſe are a Name given to the *Middle-Part*, being the *Second Syſtem*, or *Octave*, above the *Baſs*.

Treble, *Tripla*, *Canto*, *Haut Deſſus* (Ital.) Either of thoſe ſignifies, *Threefold*; which is the Name of the *Third*, or higheſt *Syſtem*, or *Octave* in Muſick, or the *Higheſt Part* of Muſical Compoſition.

Repieno, or *Repiano*. (Ital.) ſignifies *Full*, or the ſame as *Chorus*: And directs thoſe *Parts* to move in *Conſort* that move but in ſome certain Places. Sometimes it is a Name given to thoſe *Parts*, that move in but ſome certain Places, as *Baſſo-Repieno*, *Alto-Repieno*, *Canto-Repieno*, &c. which *Parts* are called, *The Parts of* the *Little Chorus*.

Concertante, *Continuo*, *Continuoto*, or *C. Neceſſario*, *Recitante*. (Ital.) Either of thoſe *Terms* ſignifies, *Continual*; being a Name applied to thoſe *Parts* that move continually, thro' the whole *Compoſition*. As *Baſſo-Continuoto*, *Alto-Continuoto*; *Canto-Continuoto*, &c. which diſtinguiſheth thoſe *Parts* that move continually, from thoſe that move in but ſome certain Places: Which *Parts* are called, *The Parts of the Grand Chorus*. The *Baſs* of theſe *Parts* are commonly marked with *Figures*; and ſometimes ſet only with *Notes*, thro' the whole *Concerto*, or *Concert*. § 7. *Of*

§ 7. *Of* ſeveral Terms *worthy of* Note, *&c.*

AD Libitum, or *Libitum*, or *Bene Placito.* (Lat.) ſignifies, if you pleaſe, or if you will.

Da Capo, or *D. A.* (Ital.) is a Word often ſet at the end of a Piece of *Muſick* that ends with the firſt *Strain*; which ſignifies to begin again. Theſe *Tunes* that end ſo, are commonly called *Rondea's:* The Word *Fin*, or *F.* ought to ſtand over the laſt *Note.*—*Ratio.* (Ital.) ſignifies, the *Ration*, or *Rate* or *Proportion*, &c.

Plain-Deſcant, is the *Ground-work* of *Muſical Compoſition*, where *Concords* are orderly taken.

Figurate-Deſcant, is when *Diſcords* are concern'd as well as *Concords*, tho' not ſo much.

Double-Diſcant, is contrived ſo, that the *Treble* may be made *Baſs*, or the *Baſs* be made *Treble*, &c.

A *Cadence*, is the Fall of the *Voice*, or a *Concluſion*, or *Cloſe* made by all *Parts*, in ſeveral Places of any *Key*, &c.

A *Canon.* (Lat.) is a Piece of *Muſick* compoſed by an exact *Rule*, i. e. The following *Parts* repeating the very ſame *Notes* as the foregoing *Part.*—A *Perfect Cloſe*, is when all *Parts* end in the proper and fundamental *Key.*

An *Imperfect-Cloſe*, is a *Cloſe* made at the End of ſeveral *Strains*, but not in the proper *Key.*

Imitation, *Imitatione*, *Imitazzione*, (Ital.) ſignifies, a way of Compoſing, where *Parts* are made to imitate one another.—*Arſin & Theſin*, or *Arſis & Theſis:* (Ital.) a *Part*, *Point*, or *Fuge*, is ſaid to move ſo, when one *Point* falls in one *Part*, and the ſame riſes in another *Part.*—*Counter Fuges*, is when two *Fuges*, or *Points* proceed contrary one from another.—*Verte*, *Volta*, *Volti*, (Ital.) ſignifies to turn over the *Leaf*; as, *Verte Subito* turn over quick.

A *Ground*, is a *Baſs*, compoſed of long *Notes*, &c. the *Diviſion* being run in the other *Parts.*—*Prelude*, *Preludo*, *Preludium.* (Ital.) Either of thoſe *Terms*, are a *Name* given to a ſhort *Air* or *Symphony*, play'd before a Piece of *Muſick* begins; ſometimes by *Rule*, and oftentimes *Extempore.*—*Interlude*, *Reſcerch*, *Ricercate*, *Retornello*, *Ritornello.* (Ital.) Either of thoſe *Terms* is a *Name* given to ſhort *Airs* or *Symphonies* play'd between many *Strains* of a Piece of *Muſick* to grace and ornament it, ſometimes by *Rule*, and ſometimes *Extempore.*—*E.* or *Ed*, ſignifies, and.

A *Voluntary*, is an *Extempore Air*, *Prelude*, *Interlude*, *or Symphony*; play'd either before, or in the middle, or at the End of a Piece of *Muſick*, to ornament, or grace it; moſt reſpective to the *Organ*, *Harpſichord*, &c.

Solus, *Solo*, or *Solâ*, ſignifies *alone*; and is often ſet over ſuch *Parts* that are to be performed alone. *Solâ*, is alſo a *Name* given to a Piece of *Muſick* that is but for one *Violin*, one *Flute*, and a *Baſs*; to diſtinguiſh it from thoſe that are for two *Violins*, two *Flutes*, and a *Baſs:* and are called *Sola's*, or *Solo's.* (Ital.)—*Sonata*, *Suonata*, *Scionata*, (Ital.) Either of thoſe *Names* are applied to a Piece of *Muſick*, compoſed only for *Inſtruments*, &c.

Fuge, or *Fuga*, (Lat.) ſignifies *flying*, or *running:* And uſed when *Parts*, or *Points* fly one before another; which is properly called *Fugeing:* A *Canon* being a perpetual *Fuge.*

Muſic's

Muſic's. (Lat.) is a Name given to Narrow *Keys*, of the *Organ*, *Virginals*, *Harpſichord*, or *Spinnet*. They are commonly made of *Ivory*, and are tuned *Semitones*; and are placed between the *whole-Tones* of the *Proper Keys*: The *Proper-Keys* are commonly *black*; to give the Performer a Diſtinction one from the other. A *Scale* of which is ſpecify'd at the Beginning of the *Third Book.*

A *Cantata.* (Ital.) is a Piece of *Muſick* compoſed for either *Voices*, or *Inſtruments*, in ſeveral *Parts*; being intermixed one with another, like *Opera's*, &c.—*Oſcillancy*, *Oſcillation*, or *Vibration.* (Lat.) ſignifies, either *ſwinging*, *waving*, *ſhaking*, or *trembling*, &c. As the Motion of a Pendulum, *&c.*

Senza. (Ital.) ſignifies, *without*, as *Senza Stroment*, without Inſtruments.

Obligato, (Ital.) ſignifies, *Neceſſary*, or on purpoſe, *i. e.* an *Inſtrumental Part* is neceſſary, and ought not to be left out. This is alſo a Name given to ſome *Sonata's.*

Voce Solo, (Ital.) ſignifies a *ſingle Voice.*—*Duett*, or *Duetto.* (Ital.) ſignifies *Two Parts.*

Trio, or *Trezetto*, or *Trez.* (Ital.) ſignifies *Three Parts.*—*Quarta*, (Ital.) ſignifies *Four Parts.*

Quinque. (Ital.) ſignifies *Five Parts.*—*Ex. gr. Exempli Gratia.* (Lat.) ſignifies, *as for Example.*

Viz. Videlicet.— *Sc. Scilicet.*— *i. e. id eſt.* (Lat.) either of thoſe Words ſignifies *that is*, or *that is to ſay.*

V. Vide. (Lat.) ſignifies, *ſee*, or *ſee thou.*—*N. B. Nota Bene*, (Lat.) ſignifies, *Note well*, or *Mark well.*

Score, ſignifies the Original Draught of the whole Compoſition; wherein all *Parts* are diſtinctly marked, or ſet down, and diſtinguiſhed and ſet one under another, in their proper *Places.*—*Tenſion.* (Lat.) ſignifies the ſcrewing of *Strings* to a certain *Pitch*, &c.

Conſecution, is when two, three or more *Cords* of the ſame kind follows one another; both *Parts* moving the ſame way; which are taken either between the *Baſs*, and *Tenor*, or between two of the *Upper-Parts*: When two, or more *Cords*, either *Thirds*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, or *Eights*, are taken together, either riſing or falling; it is called a *Conſecution* of two, or more; ſome of which are *Diſſallowances*, eſpecially if two *Fifths*, or two *Eights* are taken together, in two *Parts.* (*Vide* Page 52.)

Recte, (Lat.) ſignifies, *Forewards: Retro*, ſignifies *Backwards*; both pertaining to *Canon.*

Reverted, (Lat.) ſignifies turned back again, or *Backwards*; pertaining to *Canon.*

Tautology, is repeating the ſame again, or often.

:ll: *Hallelujah*, or *Allelujah*, (Heb.) ſignifies, *Praiſe the Lord*, &c.

Finally; Be perfect, be of good Comfort, and Love one another: And the God of *Peace*, *Love*, and *Harmony*, be with you all always. *Amen.* —— Yours, WILLIAM TANS'UR. —— The End of the Firſt BOOK.

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Sing unto GOD, O ye Kingdoms of the Earth:
Yea, Worſhip the LORD in the Beauty of Holineſs.
(*Pſalms* 68, 32, and 96, 9.)

A Compleat Melody;

OR,

The Harmony of SION.

BOOK. II.

CONTAINING,

The *Pſalms* of *David* New Tun'd: Which *Muſick* expreſſeth the true *Senſe* and *Sound* of the *Words* more than any ever yet Publiſhed. With an *Alphabetical Table* of all the *Tunes*, and what PSALMS are proper to each *Tune*; and a *Table* of PSALMS ſuited to the *Feaſts* and *Faſts* of the Church of *England*; and other Varieties of Life. With Fourteen GLORIA PATRI's, ſuited to the true *Meaſures* of every PSALM in the *Book*.

The Whole are Compoſed in *Two*, *Three*, and *Four* Muſical PARTS, according to the moſt *Authentick Rules*; and ſet down in SCORE, (and *Figur'd*) for either *Voice* or *Organ*. Corrected and Enlarged.

By *WILLIAM TANS'UR*, (Author of *The Melody of the Heart*, and *The Beauty of Holineſs*.

O Praiſe *the* LORD, *for he is Gracious*: O Sing *Praiſes unto his Name, for it is Lovely*.—Pſalm CXXXV. 3.

LONDON:

Printed by ALICE PEARSON, for JAMES HODGES, at the *Looking-Glaſs* on *London-Bridge*.
Alſo ſold by the AUTHOR. M.DCC.XXX.VIII.

Ingenious Practitioners,

THE *Figures* that are fixed over the *Notes* of the *Basses*, in the two following BOOKS, (when *Vocally* perform'd to Perfection,) do so augment to the *Harmony*, that there is no Deficiency in the Fulness thereof in such *Tunes* as are set in *Three Parts*, from those that are set in *Four*; &c. Which *Notes* may be *Vocally* perform'd as an *Inner-Part*, where an *Organ* is wanting; if some of the *Tenor Part* be sung as a *Treble*, in the *Octave* above.

Observe, That on such *Notes* where nothing is Figur'd, then may your Figur'd *Part* joyn with any one of the *Inner-Parts*, that does not make a *Consecution* of two *Perfects* together of one kind from the *Bass*, &c. This *Part* so *Figur'd* is most respective to the *Organ*, &c. and must be *vocally* perform'd with great Care and Judgment.

*** Those *Figures* which are set over the first, and last *Notes* of the *Upper-Parts*, serve to direct the *Performer* both to the *Pitch*, and also to the *Endings* of all *Parts* of the *Concert*: Which *Figures* shews what *Concords* each *Part* beginneth and endeth from the *Ground*, or *Bass*.

W. T.

To

To all Lovers of PSALMODY.

IN the former Treatise of this Book, *my utmost Endeavour was to lay down all the* Grounds *of* Musick *in a* New, *Easy, and Familiar Method; leaving no Branch of it untouch'd, relating to either* Tune, Time, *or* Concord.

Next, I thought nothing could be more necessary and usefull to the Praise *of* God, *and also for the Service of* Men, *than to* Tune *the* Psalms *of* David *in a sweet and regular* Composition; *hoping the same may cause them to be put more in Practice: By Reason the* Musick *expresseth the true* Sense *and* Sound *of the* Words: *Likewise the Words in several* Psalms *are much amended, and made to answer the* Musick *both in* Time *and* Measure; (*viz.* Psalm 121, *and several others, which* Words *would not answer the* Musick *but once thro' the* Tune;) *also the* Tunes *was Composed on so wide a Compass of* Notes, *and founded on such dark and obscure* Keys, *that few could ever attain to the true Performance of them: Again, their cross Forms, and untuneable* Leaps *yielded such a dull and dismal* Tone, *that it was very offensive to a Musical Ear.*

But to remedy this, and to render these Psalms *more* Musical, *I have composed* New Musick *to them, in* Two, Three, *and* Four *Musical* Parts, *and set down the same in* Score, *for* Voice *and* Organ; *for which Reason, all the* Tenors *are set in the* G Sol reut, *or* Treble-Cliff.

Observe, That all such Tunes *that are in* Three Parts, *may be sung in* Two; *omitting the* Cantus.— *Likewise such* Tunes *that are in* Four Parts, *may be sung in* Three Parts; *omitting any one of the Upper Parts. But if the* Altus, *or* Contra-Part *be omitted, then must the* Treble *be used as a* Cantus: *Or both the Upper-*Parts *may be omitted, and sung but in* Two Parts: *When* Voices *can't be had. But it is better to omit the* Treble *in Tunes of Four Parts, than the* Contra; *unless there are Voices to sing the* Treble *in the Eighth above.*

Finally, *I heartily recommend this* Work *to all who delight in* Psalmody, *Hoping it may prove as usefull as it is intended: And that every one may find Advantage to their Improvement in* Divine-Musick: *Thereby advancing the* Praise and Glory of GOD: Worshiping and praising GOD, *in the Beauty of Holiness.*

Which are the Wishes of your most affectionate Servant,

{ *From* Ewell, *in* Surry, Sept. 29, A. D. 1734. }

W. TANSUR.

A TA-

A TABLE of Pſalms *ſuited to the* Feaſts *and* Faſts *of the* Church *of* England; *and other Varieties of Life. Very uſeful for* Pariſh-Clerks.

FOR *Chriſtmas-day*; pſal. 2d. ver. 5, to the end. pſ. 45. pſ. 89, ver. 26, to ver. 30. pſ. 118, ver. 19.

For any time in *Lent*, pſ. 6, 32, 38, 51, 102, 130, 134.

For *Good-friday*, pſ. 2, ver. 1, to 5. pſ. 22, ver. 4, to ver. 9, or ver. 14, to ver. 20. pſ. 89, ver. 5, to ver. 9. pſ. 118, ver. 19, to ver. 26. pſ. 45, ver. 6, to ver. 8.

For *Aſcenſion-day*, pſ. 24, ver. 7, to the end. pſ. 47, 68, 97, 99, 108.

For *Eaſter-day*, pſ. 26, v. 8, to v. 11. pſ. 45, v. 6, to v. 8. pſ. 89, v. 5, to v. 9. pſ. 118, v. 19, to v. 26.

For *Whit-Sunday*, pſ. 48. pſ. 51, v. 10, to v. 13. pſ. 68, v. 11, to v. 23. pſ. 104, v. 1, to v. 5. pſ. 122, v. 10, 11.

For *Trinity-Sunday*, pſ. 33, v. 4, to v. 8. pſ. 81. pſ. 136, v. 4, to the End.

For the Martyrdom of K. *Charles* I. *Jan.* 30th, pſ. 7, v. 1, to v. 5. pſ. 25, two laſt Staves. pſ. 94, v. 19, to the End. pſ. 141, v. 1, to v. 5. pſ. 41, v. 5, to v. 10.

For the Reſtoration of K. *Charles* II. *May* 29th, pſ. 18, v. 15, to v. 19. pſ. 66, v. 1, to v. 5. pſ. 126.

For the Powder-Plot, *Nov.* 5th, pſ. 7, two laſt Staves. pſ. 124, pſ. 126, pſ. 129, ver. 43.

On Charity, pſ. 22, v. 23, to v. 27. pſ. 34, v. 14, to v. 18. pſ. 41, v. 1, to v. 5. pſ. 72. v. 13, to v. 19. pſ. 107, v. 41, and 42. pſ. 112. pſ. 147. v. 3, to v. 6.

Pſalms of Thankſgiving, *viz.* 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.

The Bleſſed Man deſcribed: in Pſalms 1, 15, 24, 32, 92, 112, 119, 128.

The Excellency of God's Word: in Pſalms 12, 19, 119.

For the *H. Communion*, pſ. 23. pſ. 26, v. 6, to v. 8. pſ. 27, v. 4, to v. 10. pſ. 36, v. 5, to v. 11. pſ. 42, v. 1, to v. 5. pſ. 43, v. 3, to v. 6. pſ. 84, 103, 106.

Several Portions worthy of *Note*, viz. pſ. 2, v. 11, to the End. pſ. 16, two laſt Staves. pſ. 19, v. 12, *&c.* pſ. 26, the five laſt ver. pſ. 28, two laſt Staves. pſ. 32, two laſt Staves. pſ. 43, v. 3, *&c.* pſ. 72, two laſt Staves. pſ. 34, v. 7, to v. 10, and v. 11, to v. 16. pſ. 37, v. 16, *&c.* two laſt Staves. pſ. 51, v. 11. pſ. 57, v. 9. pſ. 119, v. 133, pſ. 62, v. 5. pſ. 66, v. 16.

For a Wedding, Pſalms 67, 128, 133.

For a *Funeral*, pſ. 16, v. 8, to the End. pſ. 90, v. 3, to v. 7. pſ. 39, v. 5, to v. 9. pſ. 103, ver. 13, 14, 15, 16.

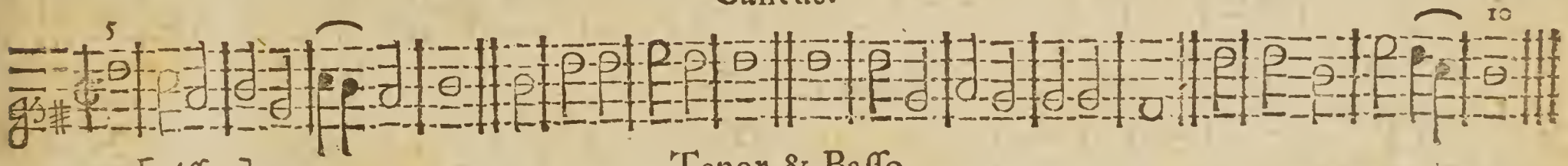
The

The PSALMS *of* DAVID, *New Tun'd.*

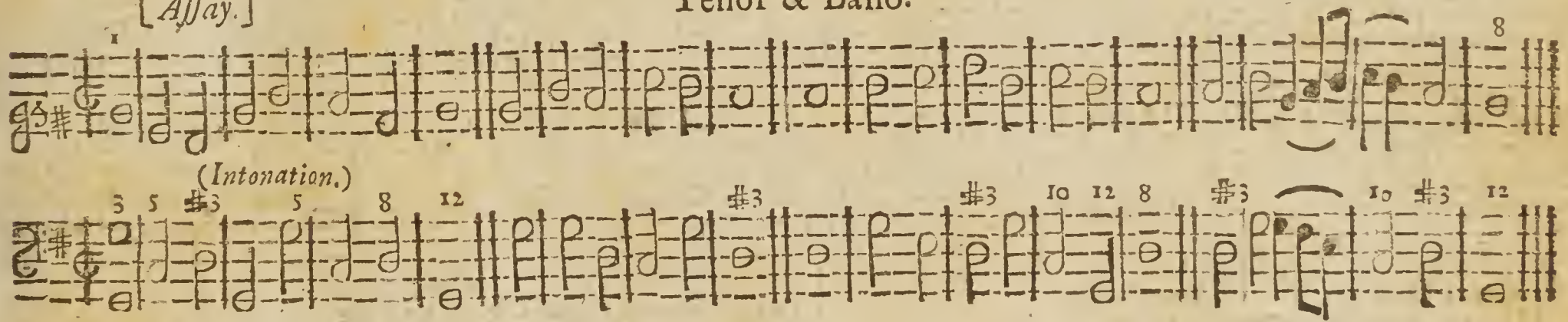
(By Mr. WILLIAM TANS'UR.)

Dunchurch Tune. PSALM I. Compoſed in *Three Parts.* *W. T.*

Cantus.



[*Aſſay.*] Tenor & Baſſo.



(*Intonation.*)

Verſe 1. THE man is bleſt that hath not lent,
To wicked men his ear:
Nor led his life as ſinners do,
Nor ſat in ſcorners chair.

Verſe 2. But in the *Law* of GOD the LORD,
Doth ſet his whole delight:
And in that law doth exerciſe,
Himſelf both day and night.

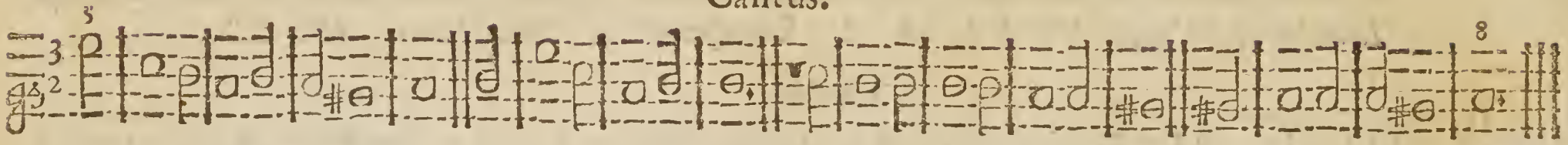
Verſe 3. He ſhall be like a *Tree*, that is
Planted the Rivers nigh:
Which in due Seaſon bringeth forth
Its Fruit abundantly.

Verſe 4. Whoſe leaf ſhall never fade nor fall,
But flouriſhing ſhall ſtand:
Ev'n ſo all things ſhall proſper well,
That this man takes in hand.

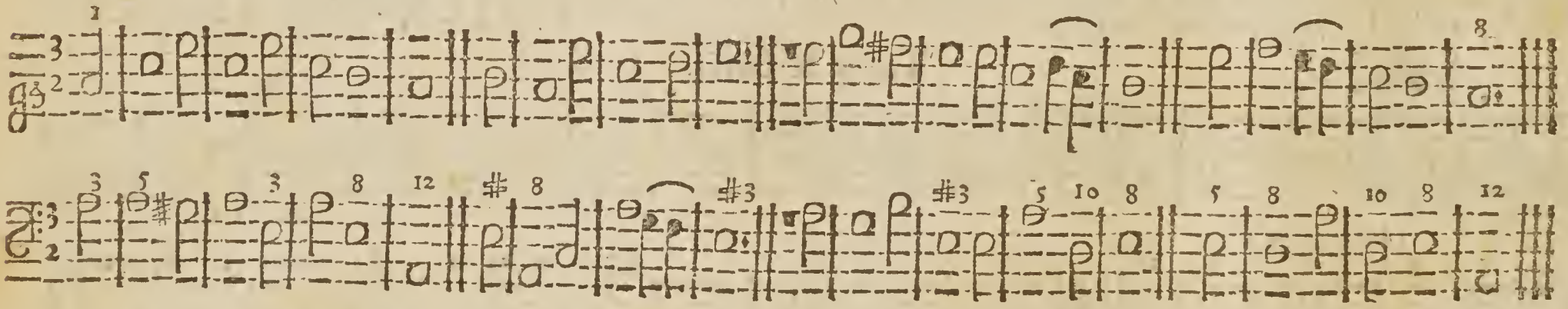
Well-

Wellford Tune. PSALM IV. Compoſed in *Three Parts.* *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O God, that art my righteouſneſs,
Lord, hear me when I call:
Thou haſt ſet me at liberty,
When I was bound in thrall.

Verſe 2.

Have mercy, Lord, therefore on me,
And grant me my requeſt:
For unto thee inceſſantly,
To cry I will not reſt.

Verſe 3.

O mortal men, how long will ye
My Glory thus deſpiſe?
Why wander ye in vanity,
And follow after Lies?

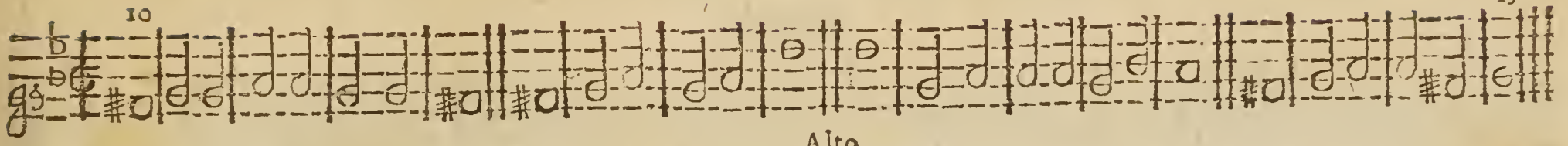
Verſe 4.

Know ye, that good and godly men
The Lord doth take and chuſe:
And when to him I make complaint,
He doth me not refuſe.—&c.

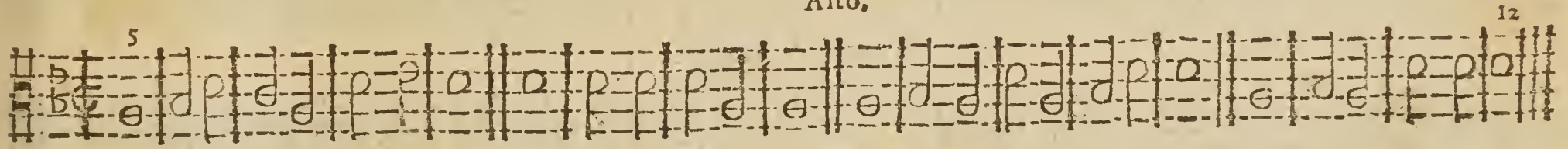
Toceſter

Toceſter Tune. PSALM V. Compoſed in *Four Parts*. W. T.

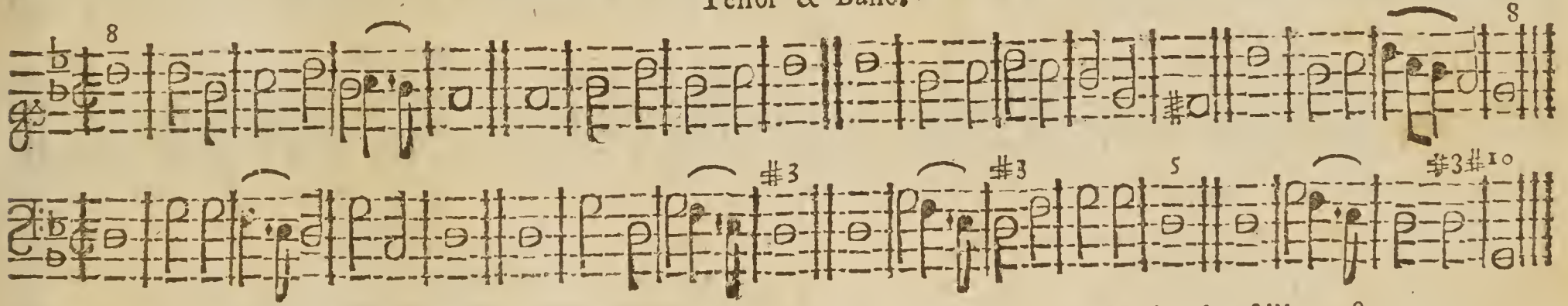
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. INcline thine ear, O LORD, and let,
My words have free acceſs:
To thee, who art my GOD, and King,
From whom I ſeek redreſs.

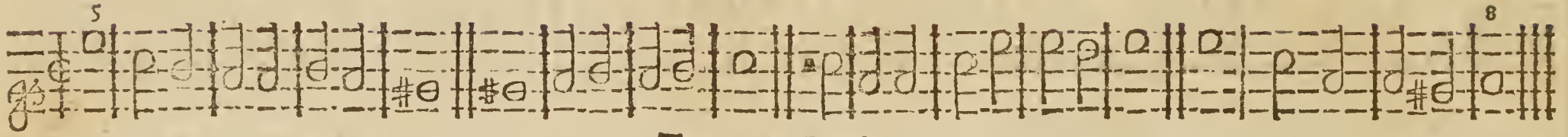
Verſe 2. Hear me betime, LORD, tarry not,
For I will have reſpect,
My ſupplication in the morn,
To thee for to direct.

Verſe 3. And I will patiently ſtill truſt,
In thee, my GOD alone:
Thou art not pleas'd with wickedneſs,
And ill with thee dwells none.

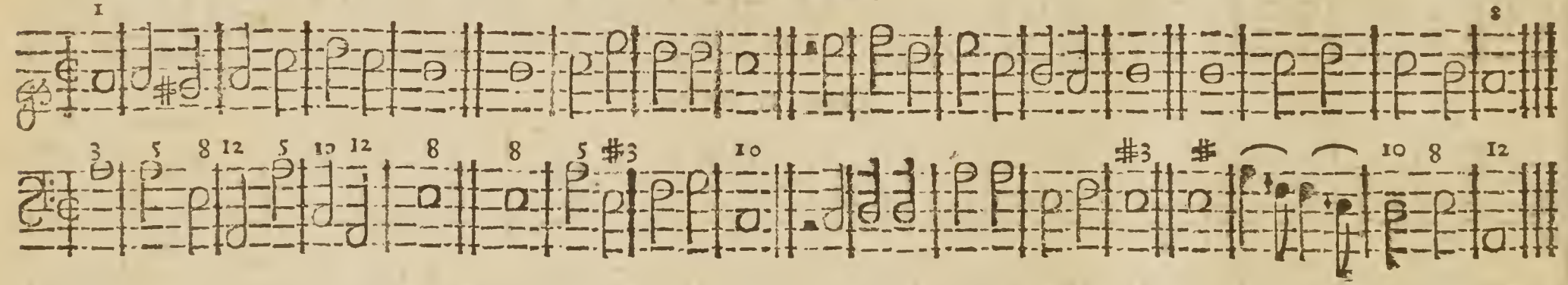
Verſe 4. Such as be fooliſh, ſhall not ſtand,
In ſight of thee, O LORD:
Vain workers of Iniquity,
Thou always haſt abhor'd. — &c.

Harborough Tune. **PSALM VI.** Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

LORD, in thy wrath reprove me not,
Tho' I deſerve thine ire:
Nor yet correct me in thy rage,
O LORD, I thee deſire.

Verſe 2.

For I am weak, therefore, O LORD,
Of mercy, me forbear:
And heal me, LORD, for why? thou know'ſt,
My *Bones* do quake for fear.

Verſe 3.

My Soul is troubled very ſore,
And vex'd exceedingly:
But, LORD, how long wilt thou delay,
To cure my miſery?

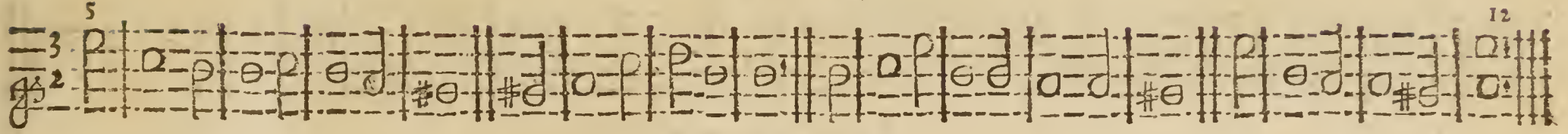
Verſe 4.

LORD, turn thee to thy wonted Grace,
Some pity on me take:
O ſave me not for my deſerts,
But for thy mercies ſake. — *&c.*

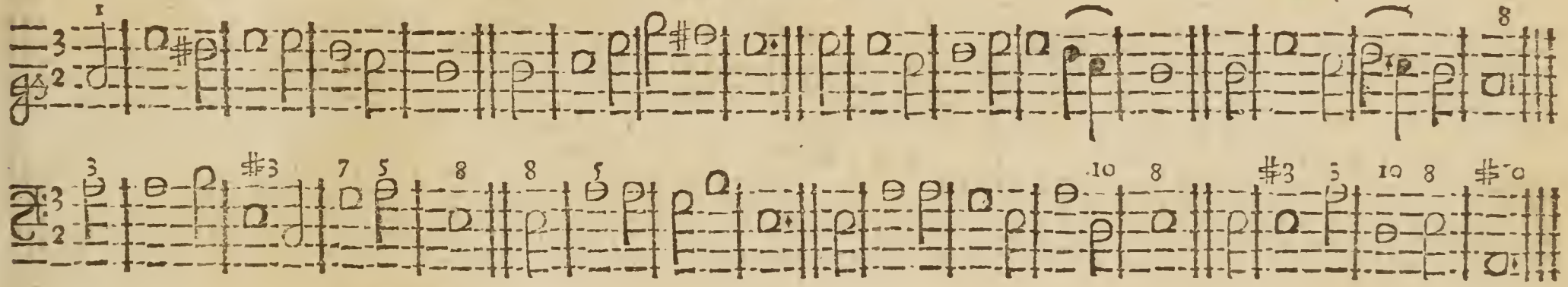
Abby

Abby Tune. P S A L M VIII. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

O God, our Lord, how wonderful,
Are thy *Works* ev'ry where?
Thy Fame ſurmounts in dignity,
The higheſt heav'ns that are.

Verſe 2.

Ev'n by the mouths of ſucking Babes,
Thou wilt confound thy foes:
For in thoſe Babes, thy might is ſeen,
Thy Graces they diſcloſe.

Verſe 3.

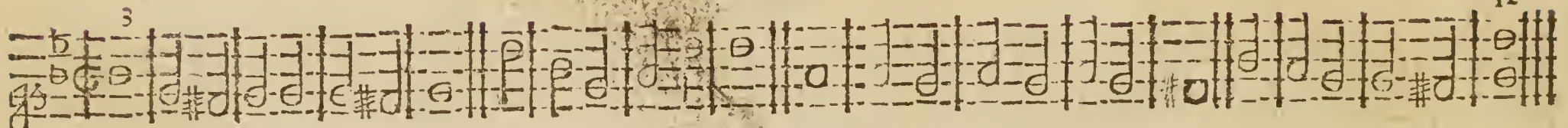
And when I ſee the heav'ns above,
The *Works* of thy own hand:
The *Sun*, the *Moon*, and all the *Stars*,
In order as they ſtand.

Verſe 4

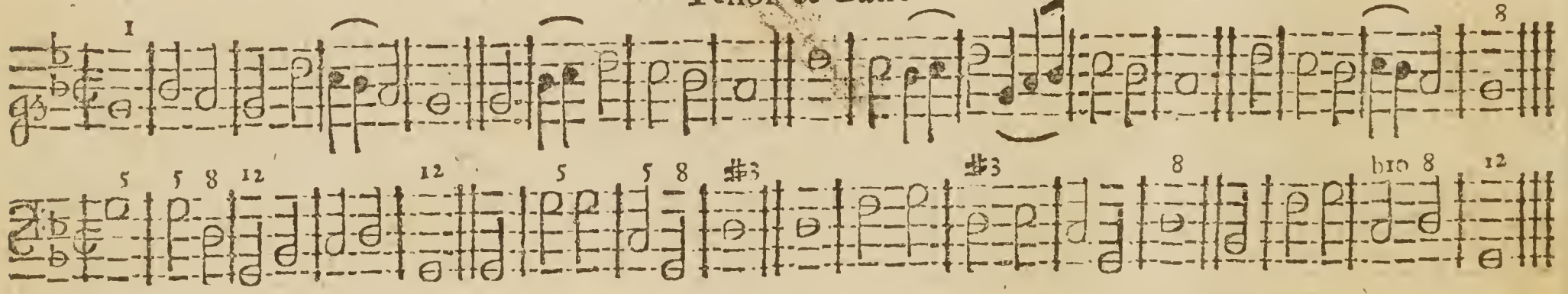
Lord! what is Man, that thou of him,
Tak'ſt ſuch abundant Care?
Or what the Son of man, whom thou,
To viſit doſt not ſpare. — *&c.*

Wallingford Tune. PSALM X. Compoſed in *Three Parts.* W. T.

2d. Treble.



Tenor & Baſſo.



Verſe 1.

WHat is the cauſe that thou, O LORD,
So far off, now doſt ſtand ?
Why hideſt thou thy face in time,
When Trouble is at hand.

Verſe 2.

The poor doth periſh by the proud,
And wicked Mens deſire ;
Let them be taken in the craft,
Which they themſelves conſpire.

Verſe 3.

For in the luſt of his own heart,
The ungodly doth delight :
So doth the wicked praiſe himſelf,
And doth the LORD deſpite.

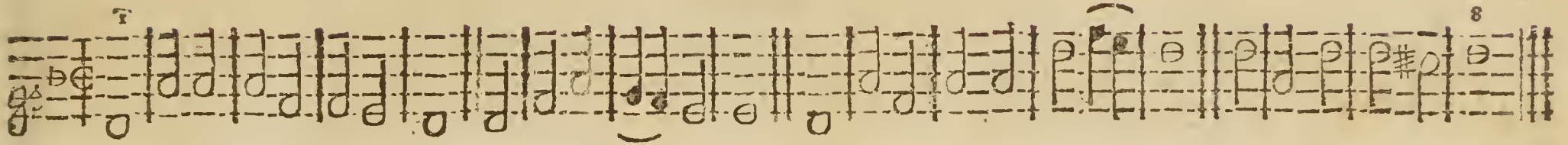
Verſe 4.

He is ſo proud, that right and wrong,
he ſetteth all apart :
Nay, nay, there is no GOD, ſaith he,
For this he thinks in heart.— &c.

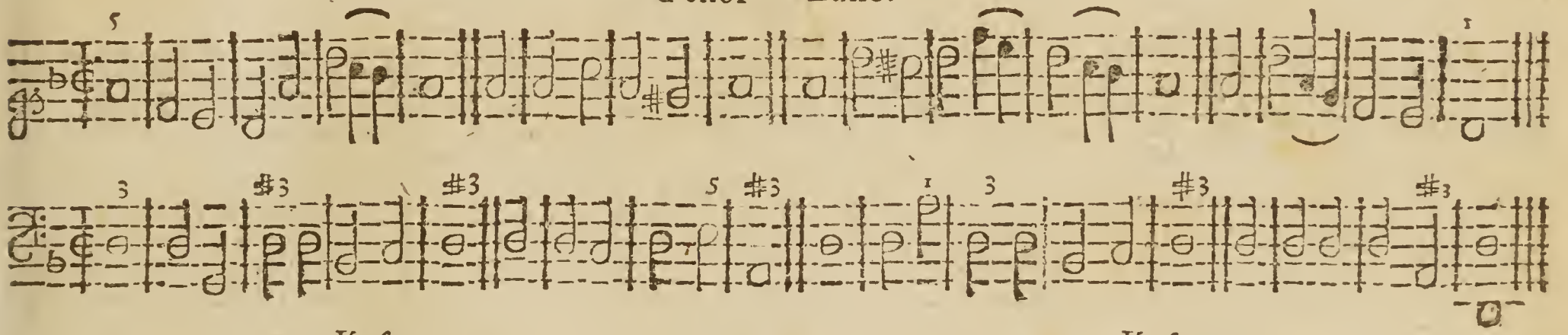
Bangor

Bangor Tune. P S A L M XI. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

IN God the Lord, I put my truſt,
Why ſay ye to my ſoul?
Unto the mountains ſwiftly fly,
As doth the winged fowl.

Verſe 2.

Behold, the wicked bend their Bows,
And ready fix their dart:
To ſhoot in ſecret, and to hurt,
The man of upright heart.

Verſe 3.

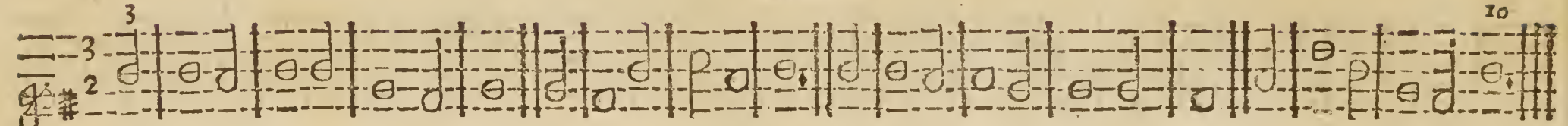
Of worldly hope all ſtays were ſhrunk,
And clearly brought to nought:
Alas, the juſt and upright man,
What Evil hath he wrought?

Verſe 4.

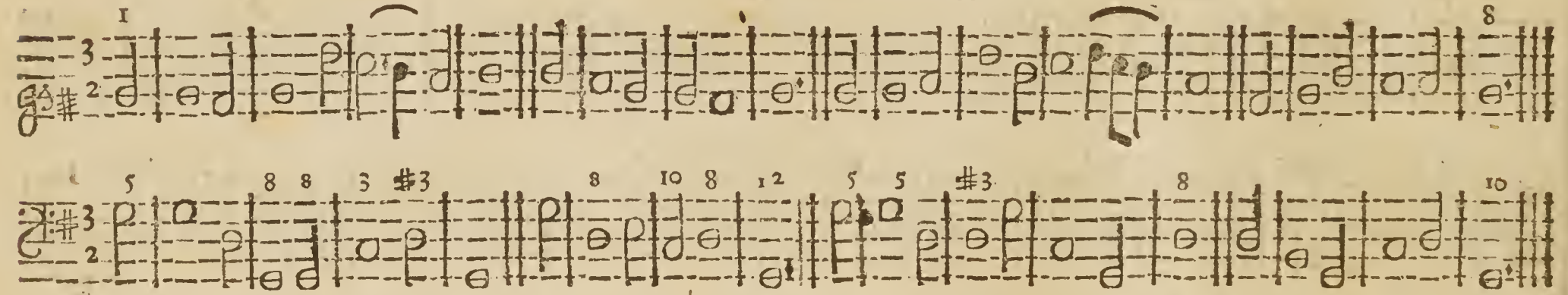
But he that in the *Temple* is,
Moſt holy and moſt high:
And in the higheſt Heav'ns ſet,
In royal Majeſty, — &c.

St. *Philip*'s Tune. PSALM XV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

WIthin thy Tabernacle, LORD,
Who ſhall inhabit ſtill?
Or whom wilt thou receive to dwell,
On thy moſt holy hill?

Verſe 2.

The man whoſe life is uncorrupt,
Whoſe works are juſt and ſtreight:
Whoſe Heart doth think the very truth,
And Tongue ſpeaks no deceit.

Verſe 3.

That to his neighbour doth no ill,
In Body, Goods, or Name:
Nor willingly doth ſlanders raiſe,
Which might impair the ſame.

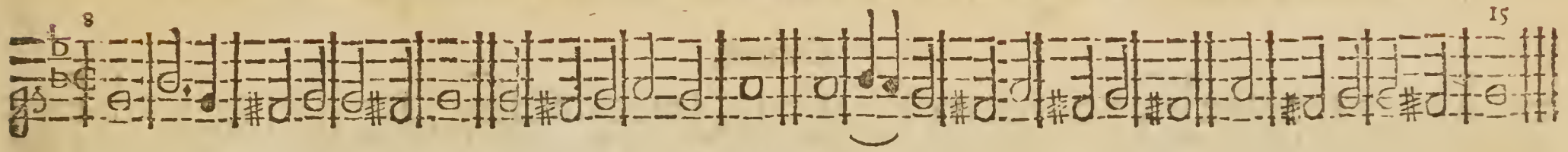
Verſe 4.

That in his heart regardeth not,
Malicious, wicked men:
But thoſe that love and fear the LORD,
He maketh much of them. — &c.

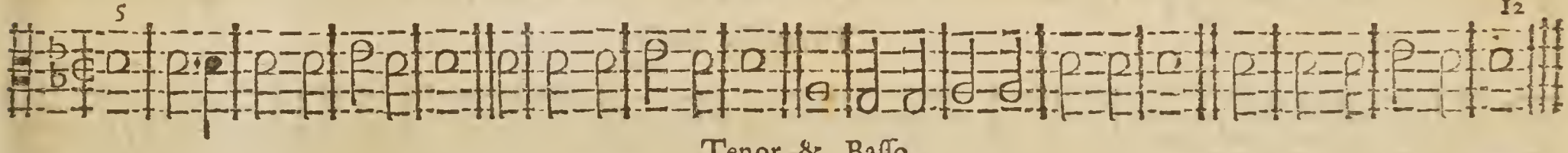
Newbury

Newbury Tune. P S A L M XVI. Compoſed in *Four Parts*. W. T.

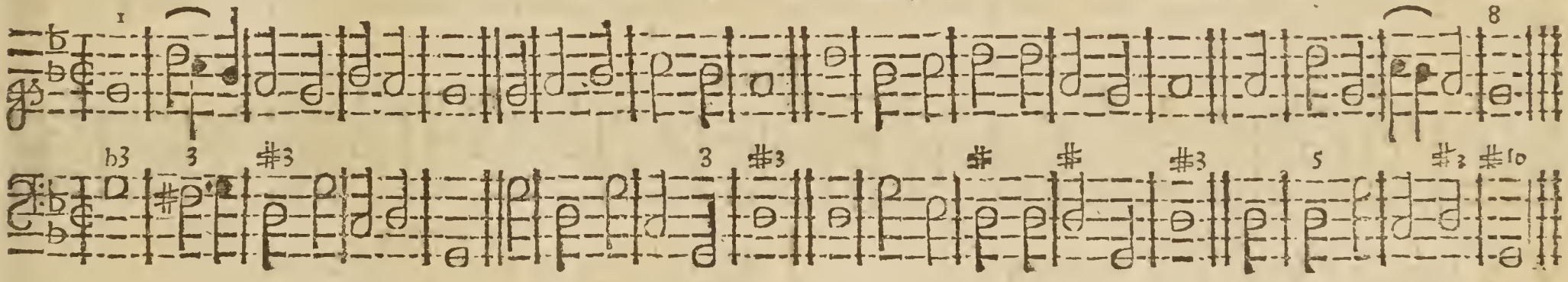
Treble.



Counter-Tenor.



Tenor & Baſſo.



Verſe 8. I ſet the LORD, ſtill in my ſight,
And truſt him over all:
For he doth ſtand, on my right-hand,
Therefore I ſhall not fall.

Verſe 9. Wherefore my heart, and tongue alſo,
Rejoyce exceedingly:
My fleſh likewiſe doth reſt in hope,
To riſe again, for why?

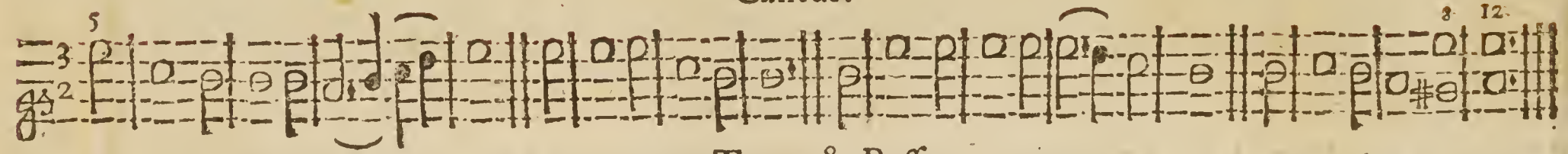
Verſe 10. Thou wilt not leave my ſoul in hell,
Becauſe thou loveſt me:
Nor yet wilt give thy *Holy-One*,
Corruption for to ſee.

Verſe 11. But wilt me teach the way to life,
Where there is *Joy* in ſtore:
And where at thy right-hand there are,
Pleaſures for evermore. — &c.

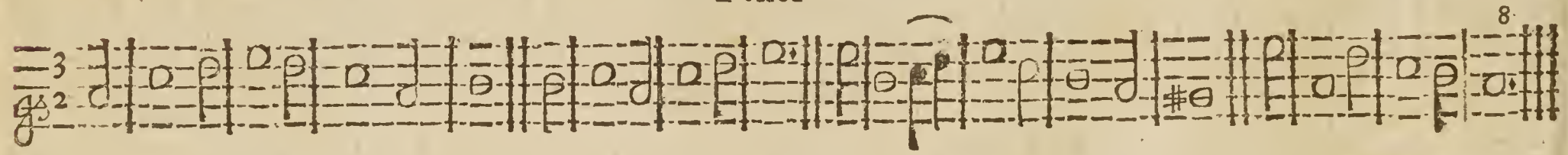
Ply-

Plymouth Tune. PSALM XVIII. Compoſed in *Three Parts.* W. T.

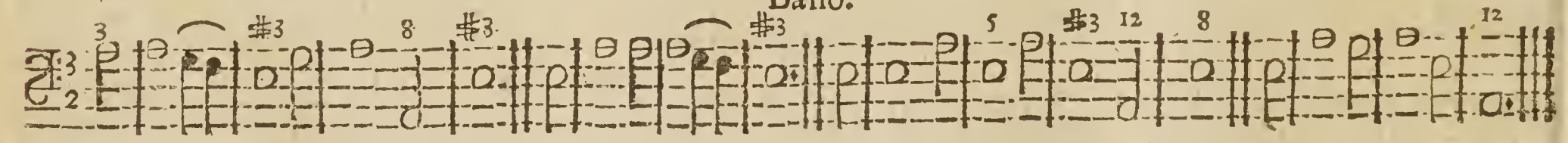
Cantus.



Tenor & Baſſo.



Baſſo.



Verſe 1.

O God, my ſtrength and fortitude,
Of force I muſt love thee :
Thou art my *Caſtle* and defence,
In my neceſſity.

Verſe 2.

My God, my Rock, in whom I truſt,
The worker of my wealth
My *Refuge*, *Buckler*, and my *Shield*,
The horn of all my health. — *&c.*

Verſe 3.

When I ſing laud unto the Lord,
Moſt worthy to be ſerv'd :
Then from my foes I am riht ſure,
That I ſhall be preſerv'd

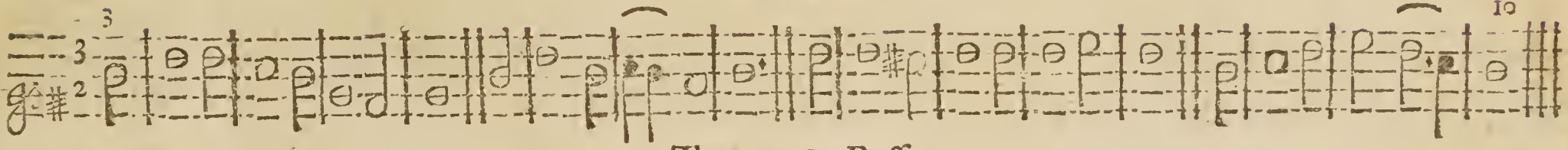
Verſe 4.

The Pangs of *Death* did compaſs me,
And bind me ev'ry where :
The flowing waves of wickedneſs,
Did put me in great fear. — *&c.*

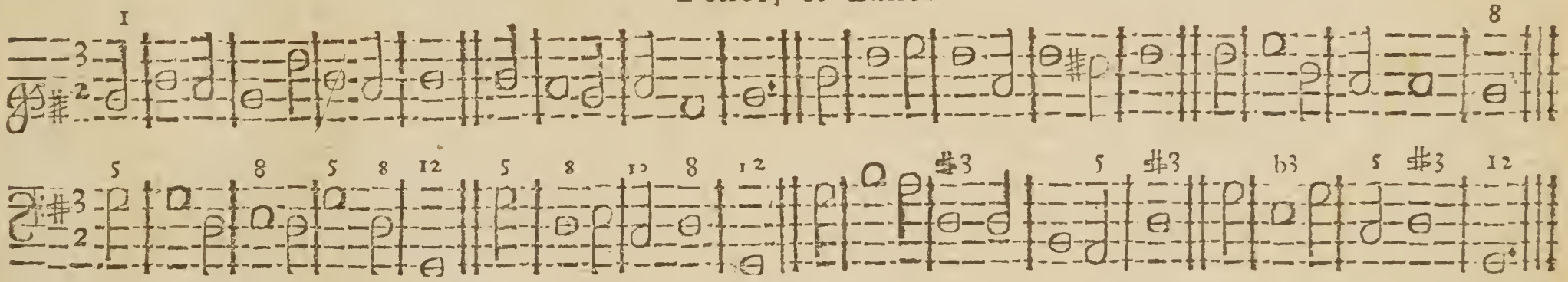
Southampton

Southampton Tune. P S A L M XIX. Compoſed in *Three Parts.* W T.

Cantus.



Tenor, & Baſſo.



Verſe 7.

How perfect is the *Law* of God,
His *Covenant* is ſure:
Converting Souls, amd making wiſe,
The *ſimple* and obſcure.

Verſe 8.

The Lord's commands are righteous, and
Rejoyce the heart; likewiſe
His *precepts* are moſt pure, and do
Give light unto the eyes.

Verſe 9.

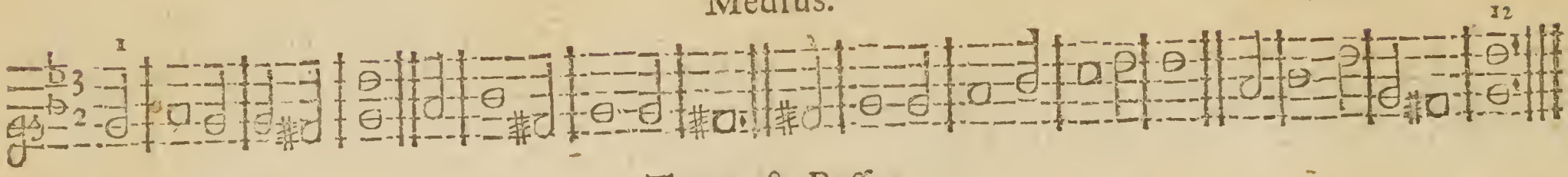
The *fear* of God, is excellent,
And doth for ever dure:
The *judgments* of the Lord alſo,
Moſt righteous are, and pure.

Verſe 10.

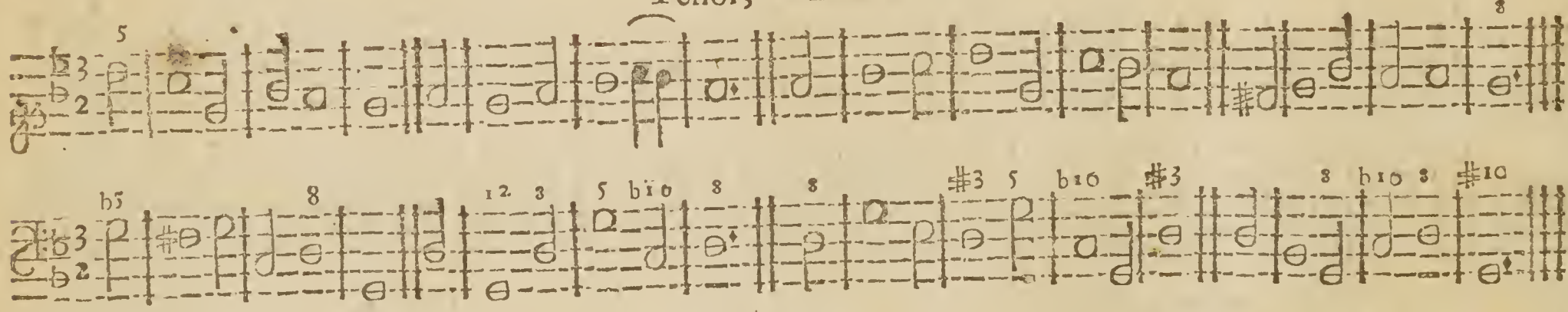
And more to be deſired are,
Than much fine *Gold* alway:
The *Honey*, and the *Honey-comb*,
Are not ſo ſweet as they. — *&c.*

St. *Bartholomew's* Tune. PSALM XXV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor, & Baſſo.



Verſe 1.

I Liſt my heart to thee,
My GOD, and guide moſt juſt:
Now ſuffer me to take no ſhame,
For in thee do I truſt.

Verſe 2.

Let not my foes rejoyce,
Nor make a ſcorn of me:
Nor let them not be overthrown,
That put their truſt in thee.

Verſe 3.

But ſhame ſhall them befall,
That harm men wrongfully:
Therefore thy paths, and thy right ways,
Unto me LORD deſcry.

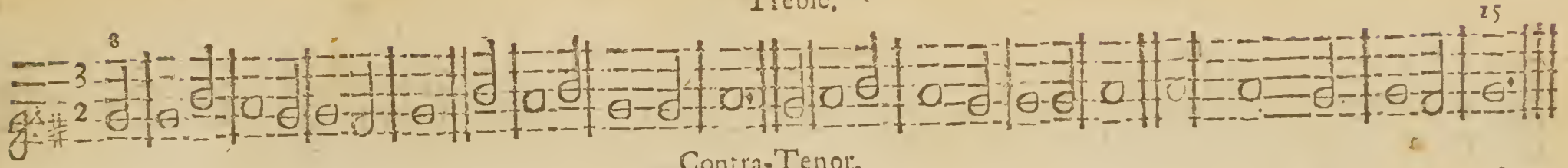
Verſe 4.

Direct me in thy truth,
And teach me, I thee pray:
Thou art my *Sav'our,* and my GOD,
On thee I wait alway. — &c.

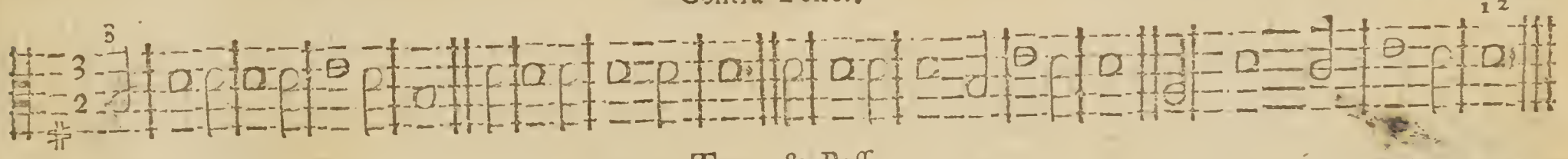
Ewell

Ewell Tune. PSALM XXVII. Compoſed in *Four Parts.* W. T.

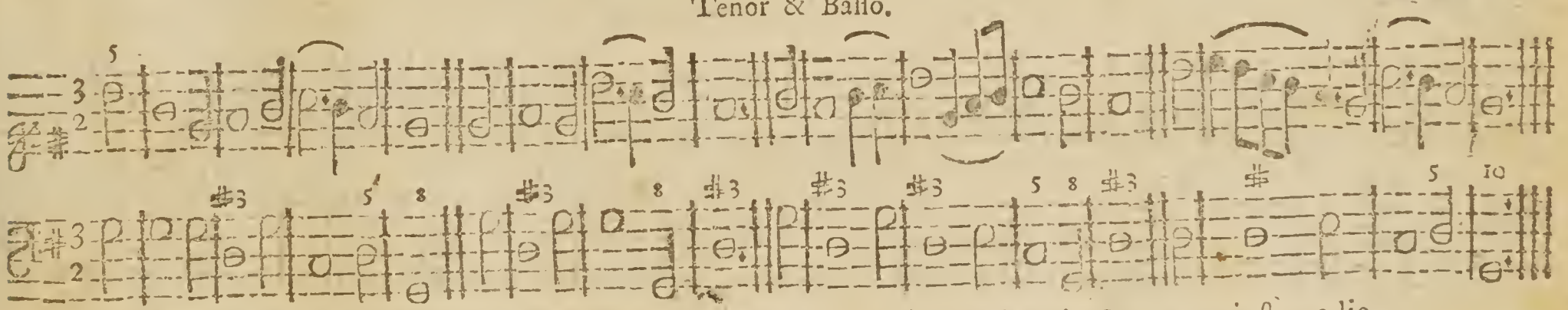
Treble.



Contra-Tenor.



Tenor & Baſſo.



Verſe 1. THE LORD is both my health and light,
Shall man make me diſmay'd?
Since GOD doth give me ſtrength and might,
Why ſhould I be afraid?

Verſe 2. While that foes, with all their ſtrength,
Began with me to brawl:
Thinking to eat me up, at length
Themſelves have caught the fall.

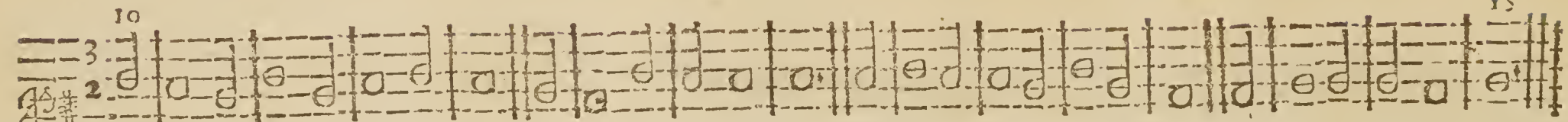
Verſe 3. Tho' they in *Camp*, againſt me lie,
My heart is not afraid:
But if in *Battle* they will try,
I truſt in GOD for aid.

Verſe 4. One thing of GOD, I do require,
That he will not deny;
For which I pray and do deſire,
'Till he to me apply: — 5. Tha[illegible] &c.

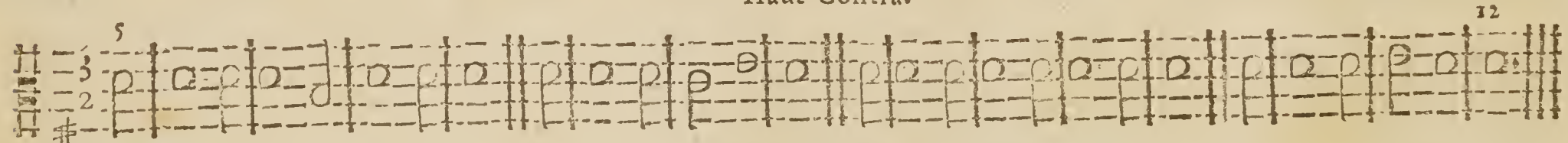
Northampton

Northampton Tune. PSALM XXVIII. Compoſed in *Four Parts.* W. T.

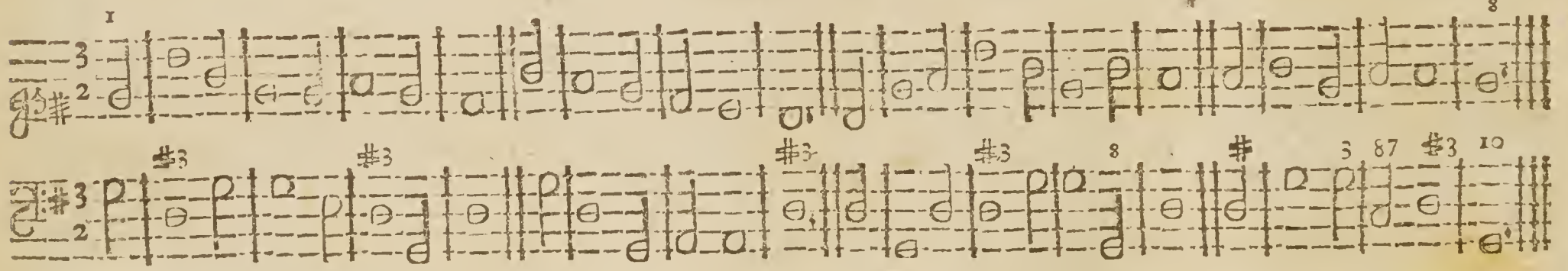
Treble.



Haut-Contra.



Tenor & Baſſo.



Verſe 6. To render *Thanks* unto the LORD,
How great a cauſe have I?
My *Voice*, my *Pray'r*, and my *Complaint*,
That hear'd ſo willingly.

Verſe 7. He is my *Shield*, and *Fortitude*,
My *Buckler* in diſtreſs:
My *Hope*, my help, my heart's relief,
My *Song* ſhall him confeſs.

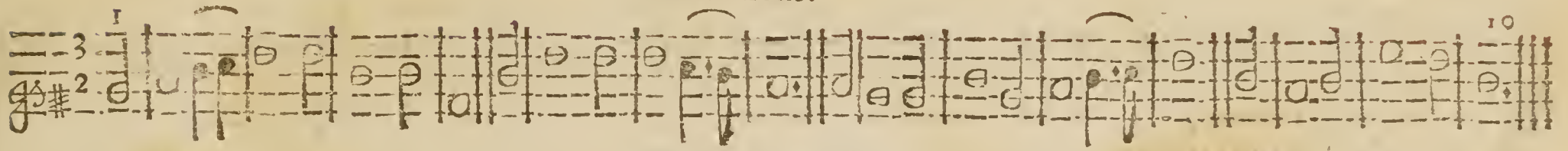
Verſe 8. He is our *ſtrength*, and our defence,
Our foes for to reſiſt:
The Health, and the *Salvation* of
His own Elect, by Chriſt.

Verſe 9. Thy *People*, and thy *Heritage*,
LORD, *bleſs*, *guide*, and preſerve:
Encreaſe them, LORD, and rule their hearts,
That they may never ſwerve.— To Father, *&c.*

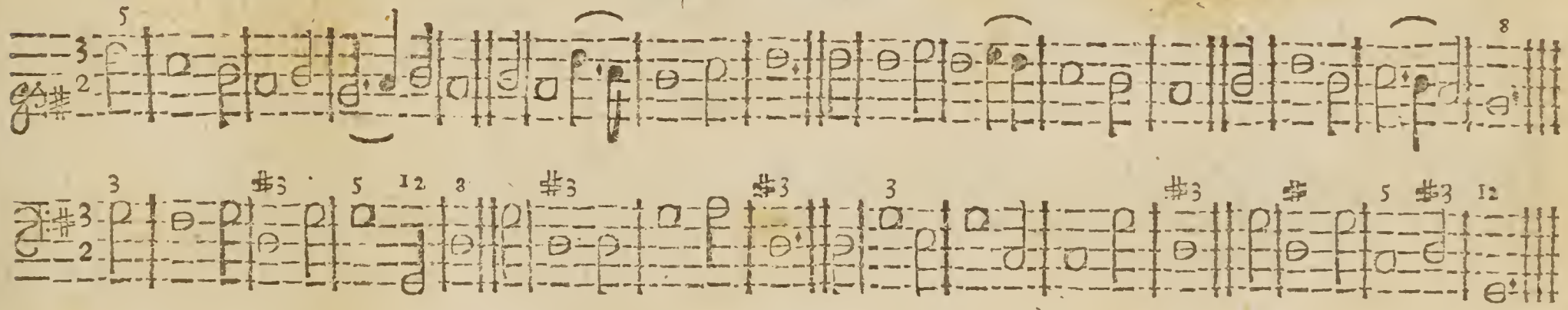
Falmouth

Falmouth Tune. P S A L M XXIX. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

GIve to the LORD, ye *Potentates,*
Give ye with one accord :
All *Praiſe* and *Honour,* might and ſtrength,
be to the living LORD.

Verſe 2.

Give *Glory* to his holy Name :
And honour him alone :
Worſhip him in his Majeſty,
Within his holy throne.

Verſe 3.

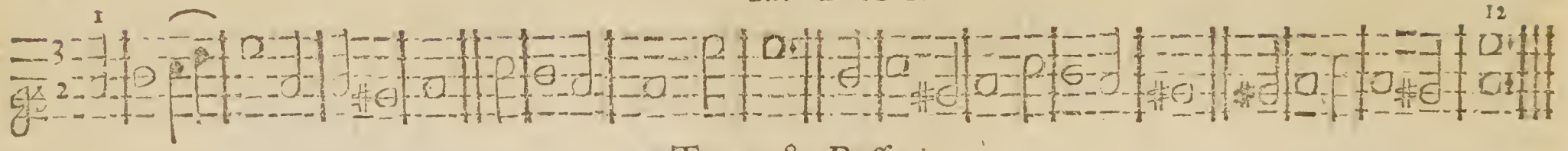
His voice doth rule the *Waters* all,
As he himſelf doth pleaſe :
He doth prepare the *Thunder-claps,*
And governs all the ſeas.

Verſe 4.

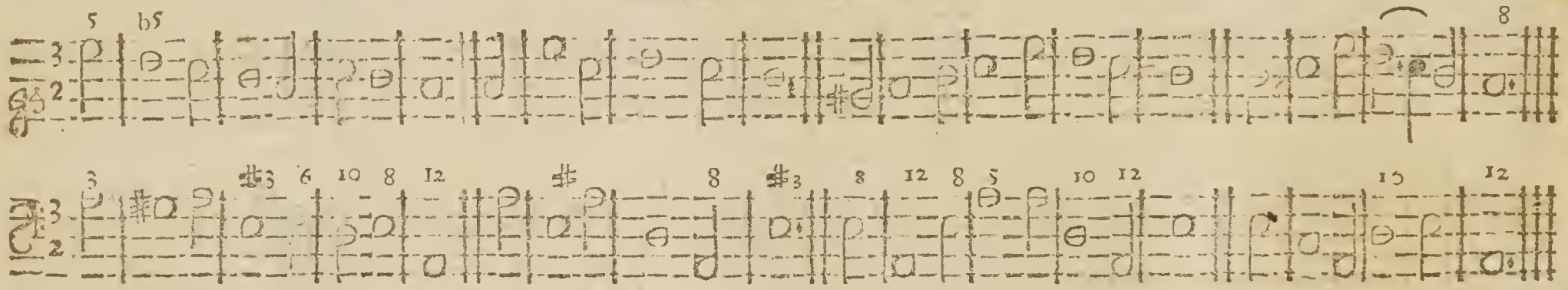
The voice of GOD, is of great force,
And wond'rous excellent :
It is moſt mighty in effect,
And moſt Magnificent. — *&c.*

Leiceſter Tune. PSALM XXXI. Compoſed in *Three Parts*. W. T.

2*d*. Treble.



Tenor & Baſſo.



Verſe 1.

O LORD, I put my truſt in thee,
Let nothing work me ſhame:
As thou art juſt, deliver me,
And ſet me free from blame.

Verſe 2.

Hear me, O LORD, and that anon,
To help me make good ſpeed:
Be thou my *Rock*, and houſe of ſtone,
My *fence* in time of need.

Verſe 3.

For why? as ſtones thy ſtrength is try'd,
Thou art my *Fort* and *Tow'r*:
For thy name's ſake, be thou my guide,
And lead me in thy pow'r.

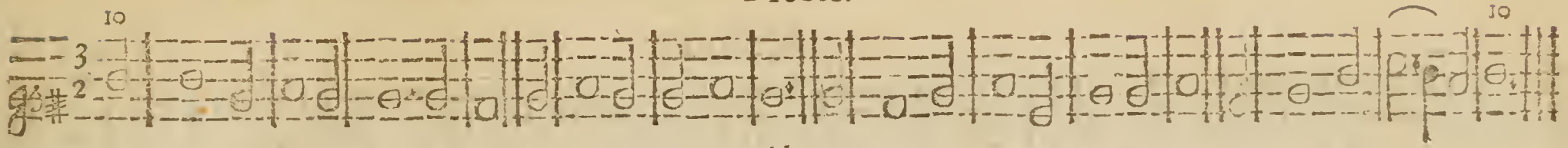
Verſe 4.

Pluck thou my feet out of the *Snare*
Which they for me have laid:
Thou art my ſtrength, and all my care,
Is for thy mighty aid. — *&c.*

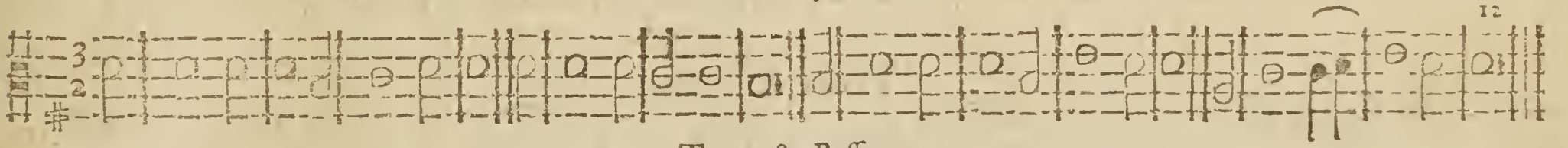
Dorcheſter

Dorcheſter Tune. P S A L M XXXIII Compoſed in *Four Parts.* W. T.

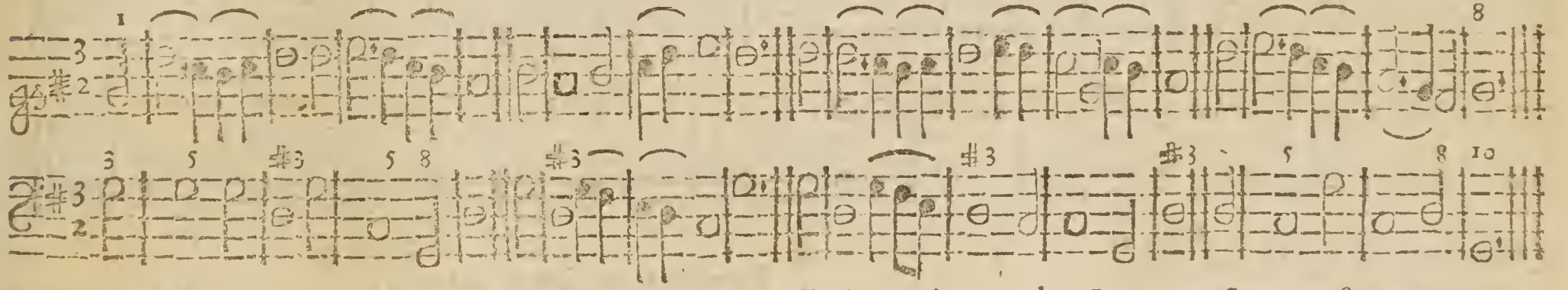
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. YE righteous in the LORD rejoyce,
It is a ſeemly ſight:
That upright men ſhould take delight,
To *Praiſe* the LORD of might.

Verſe 2. Praiſe ye the LORD with *Harp*, and ſing
To him with *Pſaltery:*
With ten ſtring'd *Inſtruments* ſounding,
Praiſe ye the LORD moſt high.

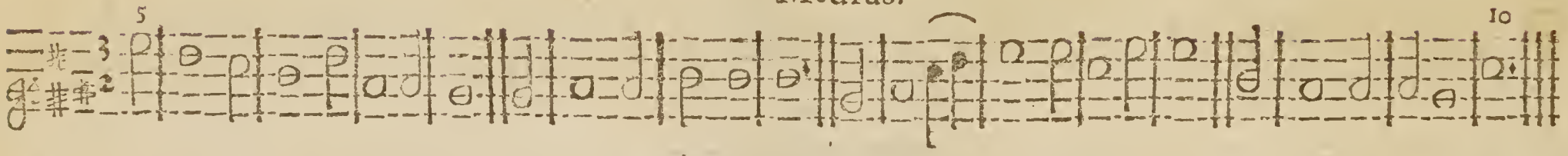
Verſe 3. Sing to the LORD, a *Song* moſt new,
With courage give him praiſe:
For why? his *Word* is ever true,
His *Works;* and all his ways.

Verſe 4. Both *Judgment*, *Equity*, and *Right*,
He ever lov'd, and will:
And with his *Gifts* he doth delight,
The earth thro'out to fill. — &c.

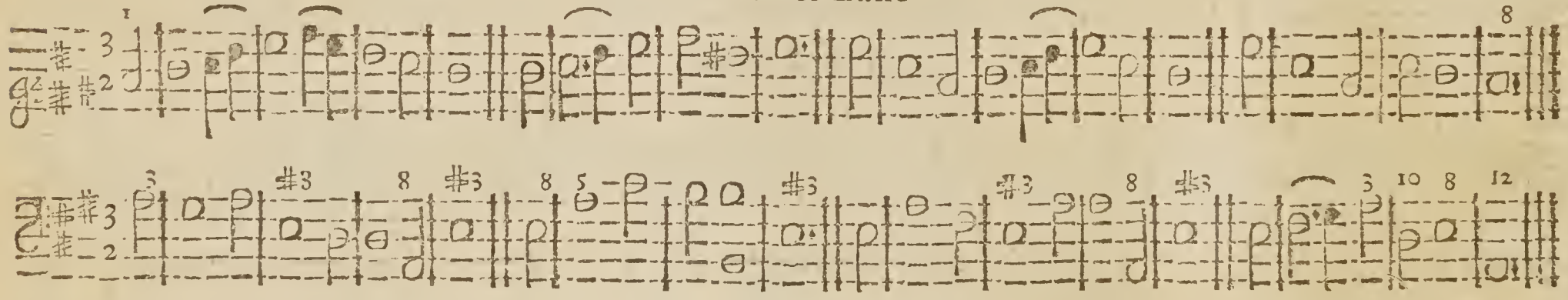
Coventry

Coventry Tune. PSALM XXXIV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

I Will give laud and honour both,
Unto the LORD always :
My mouth alſo for evermore,
Shall ſpeak of all thy praiſe.

Verſe 2.

I do delight to laud the LORD,
In ſoul, in heart, and voice :
That humble men may hear thereof,
And heartily rejoyce.

Verſe 3.

Therefore, ſee that ye magnify,
With me the living LORD :
Let us exalt his holy name,
Always with one accord.

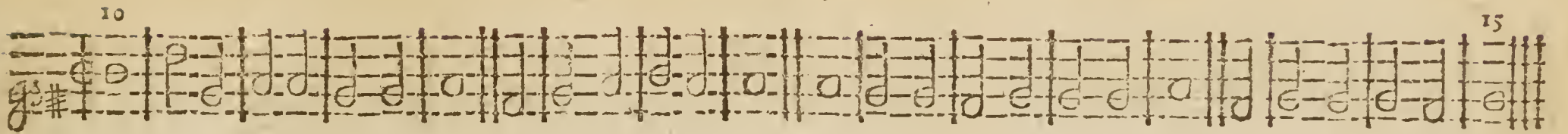
Verſe 4.

For I my ſelf beſought the LORD,
He anſwer'd me again ;
And me deliver'd ſpeedily,
From all my fear and pain. — *&c.*

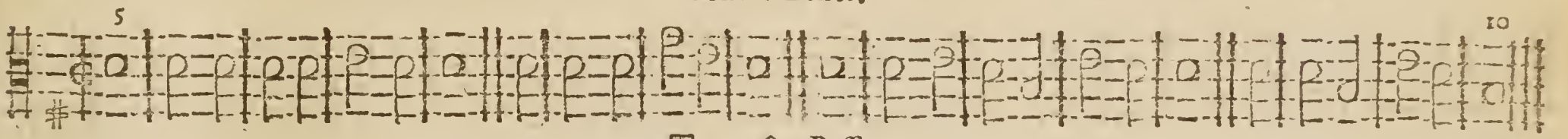
Aoing-

Abington Tune. P S A L M XXXV. Compoſed in *Four Parts*. W. T.

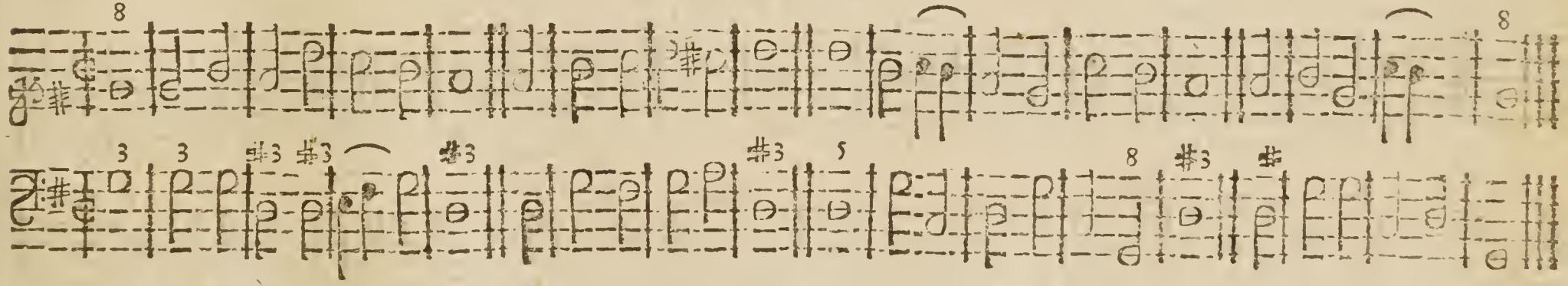
Treble.



Contra Tenor.



Tenor & Baſſo.



Verſe 1. LORD, plead my cauſe againſt my foes,
Confound their force and might:
And take my part againſt all thoſe,
That ſeek with me to fight.

Verſe 2. Lay hand upon the *Spear* and *Shield*,
Thy ſelf in *Armour* dreſs:
Stand up with me, and fight the *field*,
To help me in diſtreſs.

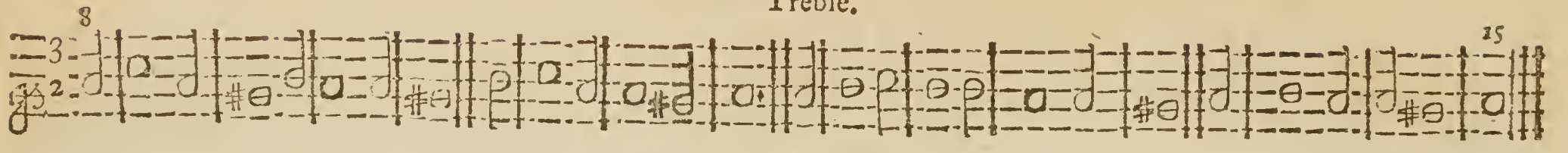
Verſe. 3 Gird on thy *Sword*, and ſtop the way,
Mine enemies withſtand:
That thou unto my ſoul may'ſt ſay,
I am thy help at hand.

Verſe 4. Confound them with Rebuke and Blame,
That ſeek my ſoul to ſpill:
Let them turn back, and flee with ſhame,
That think to work me ill.— &c.

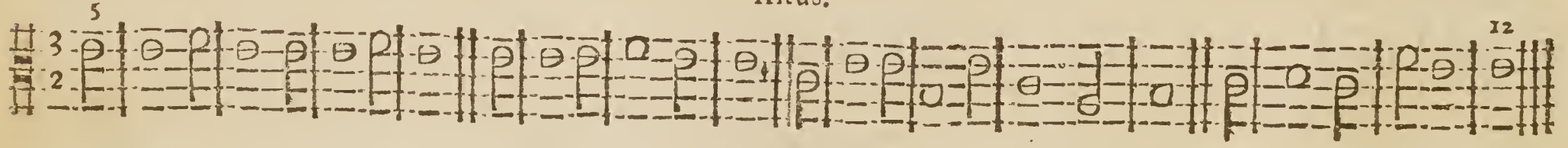
A Compleat Melody : *Or,*

Hartford Tune. PSALM XXXVII. Compoſed in *Four Parts*. W. T.

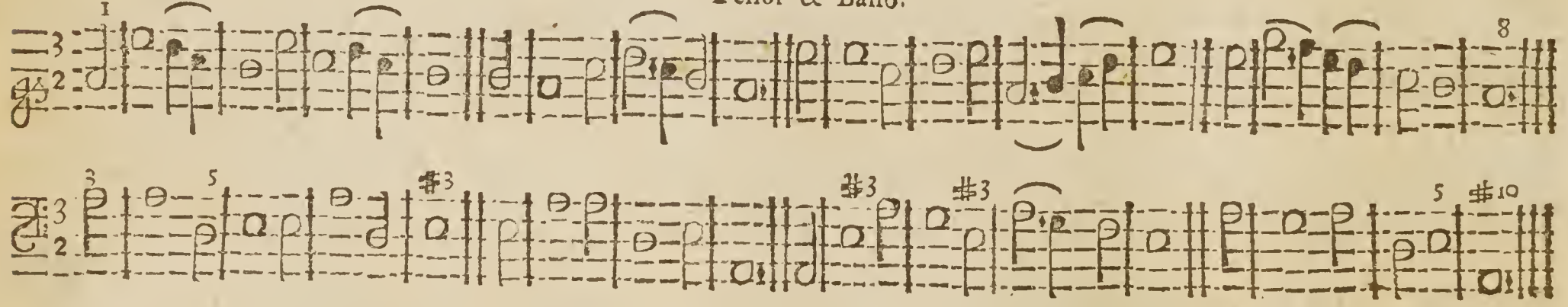
Treble.



Altus.



Tenor & Baſſo.



Verſe 37. Mark and behold the upright Man,
How God doth him encreaſe :
For the juſt man ſhall have at length,
Great joy with reſt and peace.

Verſe 38. As for tranſgreſſors, woe to them,
Deſtroy'd they all ſhall be :
God will cut off their budding race,
And rich poſterity.

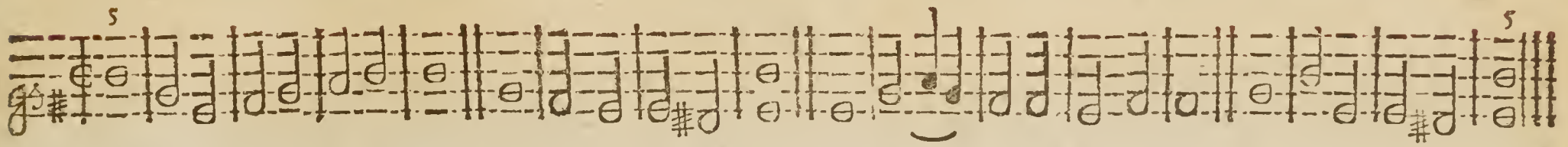
Verſe 39. But the ſalvation of the *juſt*,
Doth come from God above :
Who in their trouble ſends them aid,
Of his mere *Grace* and *Love*.

Verſe 40. God evermore delivers them,
From lewd men, and unjuſt :
And ſtill will ſave them, whilſt that they,
In him do put their truſt. —— *&c.*

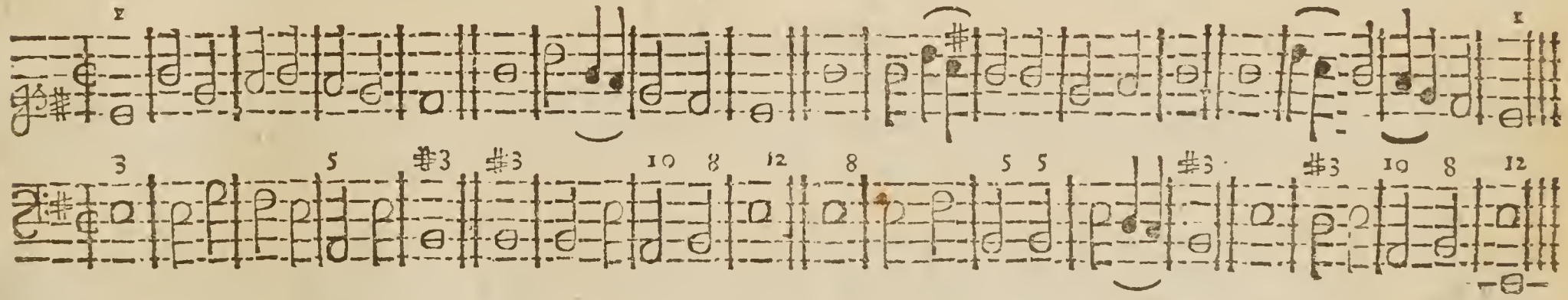
Oxford

Oxford New Tune. PSALM XXXIX. Composed in *Three Parts*. W. T.

Cantus.



Tenor & Basso.



Verse 5.

LORD, number out my Life and *Days*,
Which yet I have not past:
So that I may be certify'd,
How long my *Life* shall last.

Verse 6.

How thou hast pointed out my *Life*,
In length much like a span:
Mine *Age* is nothing unto thee,
So vain a thing is Man.

Verse 7.

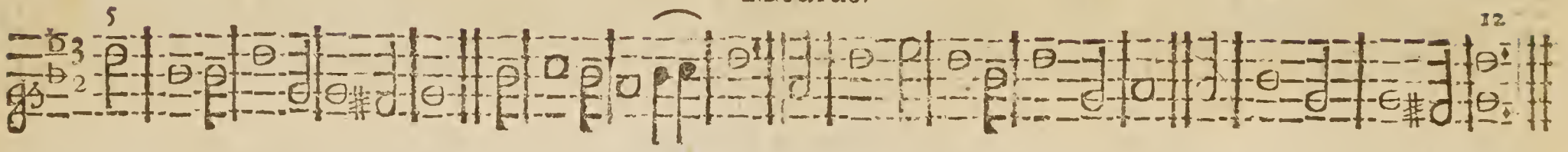
Man walketh in a *shade*, and doth
In vain himself annoy;
In getting *Goods*, but cannot tell,
Who shall the same enjoy.

Verse 8.

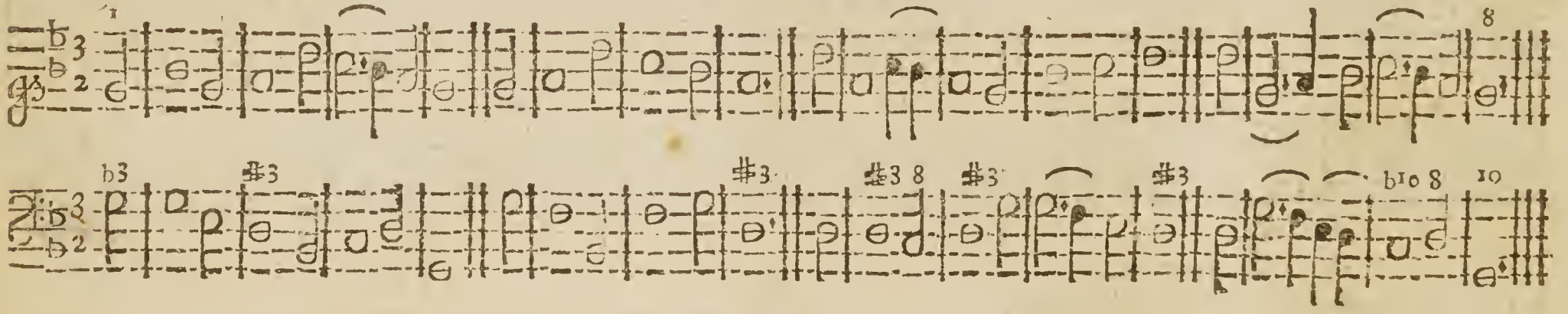
Therefore, O LORD, what wait I for
What help do I desire?
Truly my hope is ev'n in thee,
I nothing else require. — &c.

Daintree Tune. PSALM. XLI. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

THE man is bleſt that doth provide,
For ſuch as needy be:
For in the ſeaſon perilous,
The LORD will ſet him free.

Verſe 2.

The LORD will keep him ſafe, and make
Him happy in the land:
And not deliver him into
His enemy's ſtrong hand.

Verſe 3.

And from his *Bed* of languiſhing,
The LORD will him reſtore:
For thou, O LORD, will turn to health,
His *ſickneſs*, and his ſore.

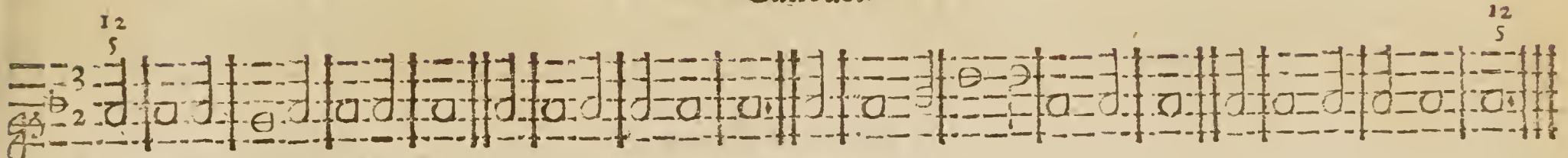
Verſe 4.

Then in my *ſickneſs*, thus ſaid I,
Have mercy, LORD, on me:
And heal my Soul, which grieved is,
That I offended thee. —— &c.

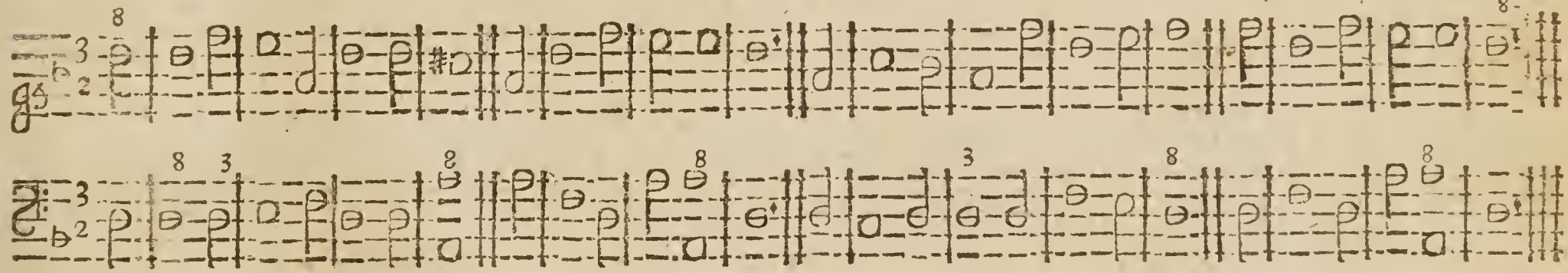
Andoe

Andover Tune. P S A L M XLII. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

Like as the *Hart* doth pant and bray,
The *Well-ſprings* to obtain :
So doth my ſoul deſire alway,
With thee, LORD, to remain.

Verſe 2.

My ſoul doth thirſt, and would draw near,
The living GOD of might :
Oh! when ſhall I come and appear,
In preſence of thy ſight ?

Verſe 3.

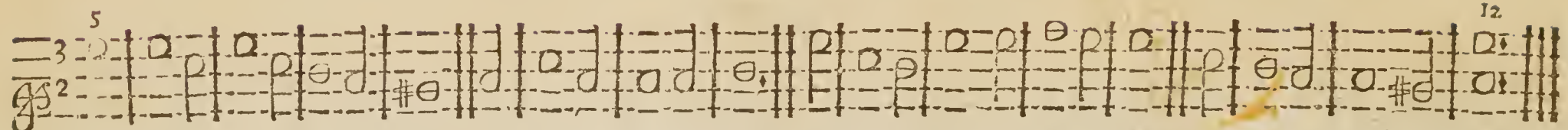
The *Tears* all times are my *Repaſt*,
Which from my Eyes do ſlide :
Whilſt wicked men cry out ſo faſt,
Where now is GOD their Guide ?

Verſe 4.

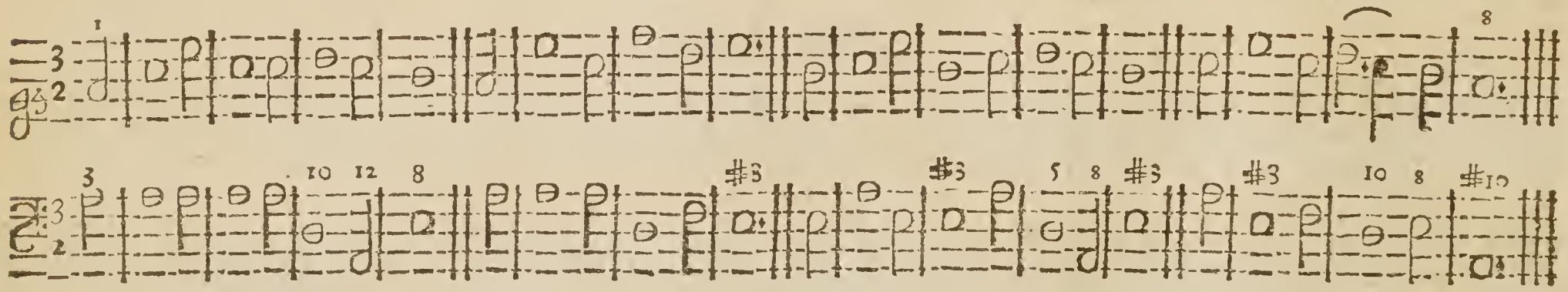
Alaſs! what Grief it is to think,
The freedom once I had :
Therefore my Soul, as at *Pit*'s Brink,
Moſt heavy is, and ſad. — *&c.*

Rugby Tune. PSALM XLIII. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

JUdge and defend my cauſe, O LORD,
'gainſt them that evil be :
From wicked and deceitful men,
O LORD, deliver me.

Verſe 2.

For of my ſtrength thou art the GOD,
Why am I put from thee ?
Why walk I heavily, whilſt that
My foe oppreſſeth me ?

Verſe 3.

O LORD, ſend out thy *Light* and *Truth*,
And lead me with thy *Grace* :
Which may conduct me to thy hill,
And to thy dwelling place.

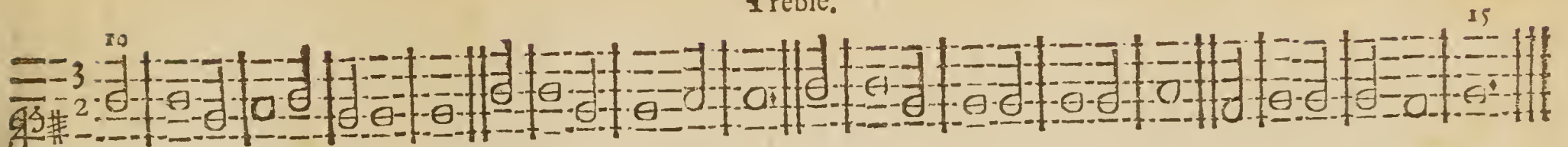
Verſe 4.

Then ſhall I to thy *Altar* go,
With joy to worſhip there :
And on my *Harp* give *Thanks* to thee,
O GOD, my GOD moſt dear. — &c.

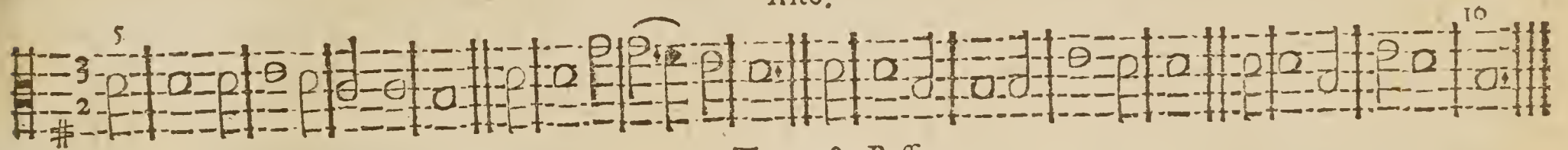
Stanford

Stanford Tune. P S A L M XLVII. Compoſed in *Four Parts*. W. T.

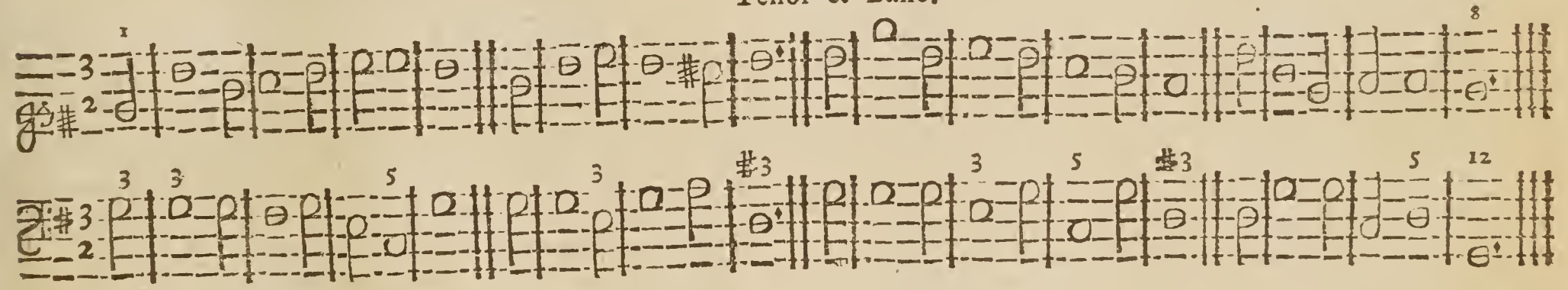
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. YE people all with one accord,
Clap hands and much rejoyce :
Be glad, and *ſing* unto the LORD,
With ſweet and pleaſant *Voice*.

Verſe 2. For high the LORD, and dreadful is,
His *Wonders* manifold :
A mighty *King* he truly is,
In all the EARTH extoll'd.

Verſe 3. The people he ſhall make to be,
Unto our Bondage thrall :
And underneath our Feet ſhall he,
The *Nations* make to fall.

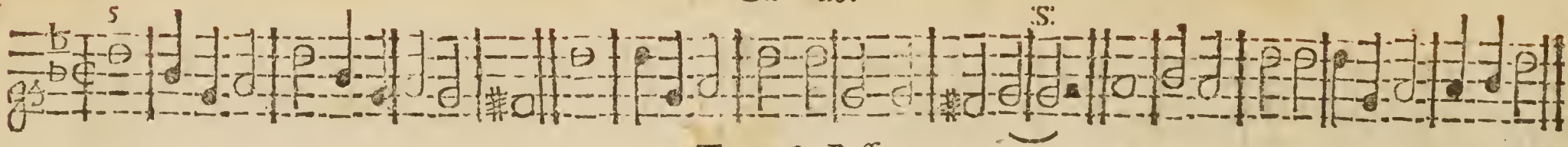
Verſe 4. For us the *Heritage* he choſe,
Which we poſſeſs alone :
The Excellency of *Jacob*,
His *Well-beloved one*. — &c.

Lidford

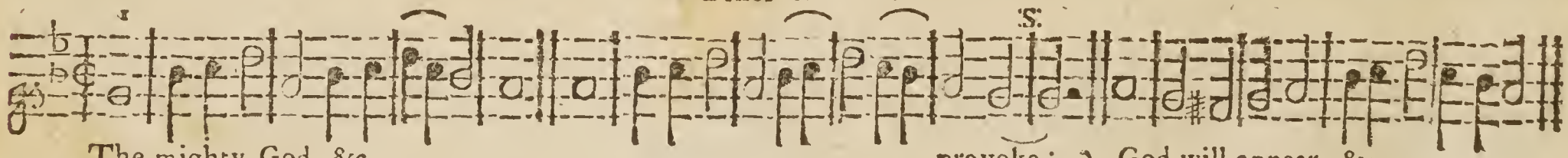
A Compleat Melody: *Or,*

Lidford Tune. PSALM L. Compoſed in *Three Parts.* W. T.

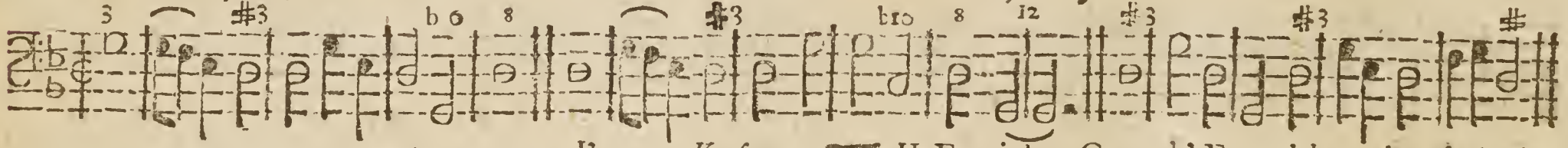
Cantus.

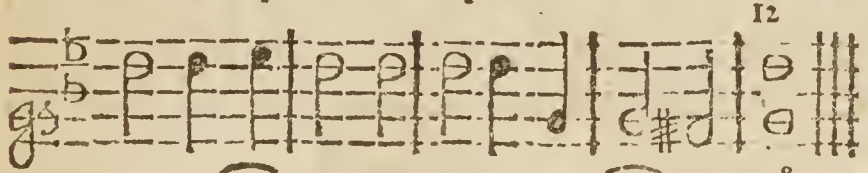


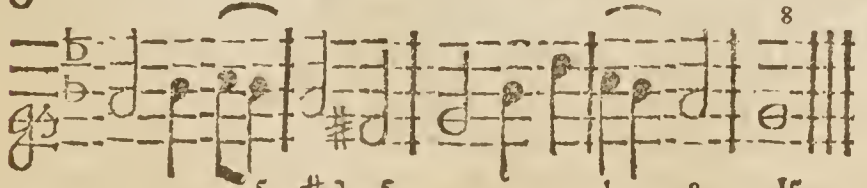
Tenor & Baſſo.

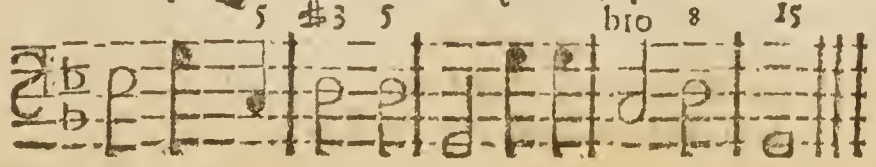


The mighty God, &c. provoke; } God will appear, &c.
Ev'n from, &c. beſt,









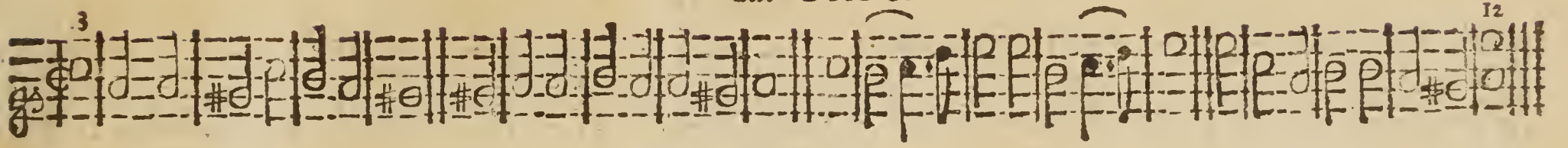
Verſe 1. THE mighty God, th' Eternal hath thus ſpoke,
And all the World, he will call and provoke;
Ev'n from the *Eaſt*, and ſo forth to the *Weſt*,
Out of *Sion*, which place he liketh beſt:
God will appear, in beauty moſt excellent,
Our God will come, before that long time be ſpent.

Verſe 2. Devouring *Fire*, ſhall go before his face,
A great *Tempeſt* ſhall round about him trace;
Then ſhall he call, the *Earth* and *Heav'ns* moſt bright,
To judge his folk, with Equity and right:
Saying, go to, and now my Saints aſſemble,
My Pact they keep, their Gifts do not diſſemble.—*&c.*

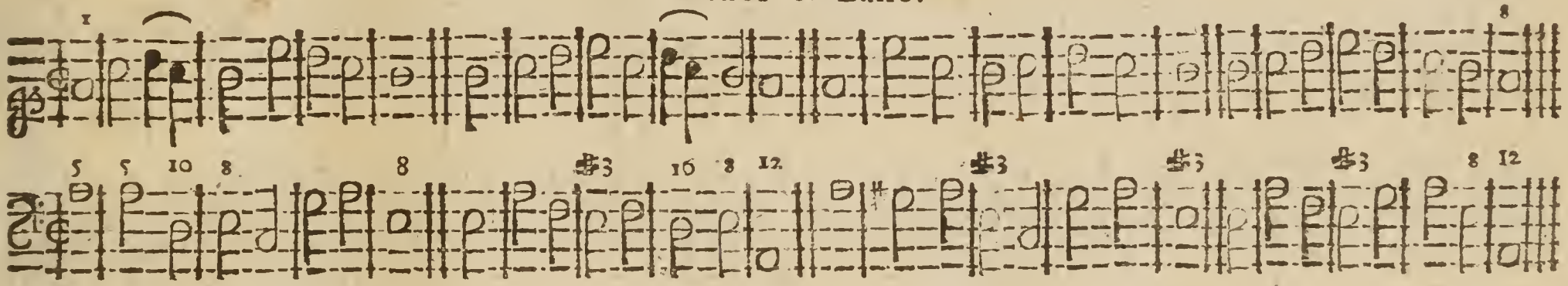
Lemſter

Lemſter Tune. P S A L M LI. Compoſed in *Three Parts.* W. T.

2*d.* Treble.



Tenor & Baſſo.



Verſe 11.

Caſt me, not LORD, out from thy Face,
  But ſpeedily my Torments end :
Take not from me thy ſp'rit of *Grace*,
  Which may from Dangers me defend.

Verſe 12.

Reſtore me to thoſe *Joys* again,
  Which I was wont in thee to find :
And let me thy free *Sp'rit* retain,
  Which unto thee may draw my Mind.

Verſe 13.

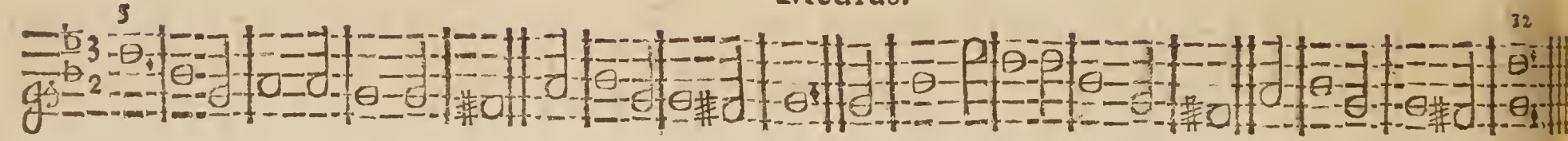
Thus when I ſhall thy *Mercies* know,
  I ſhall inſtruct others therein :
And men likewiſe that are brought low,
  By my *Example* flee from Sin.

Verſe 14.

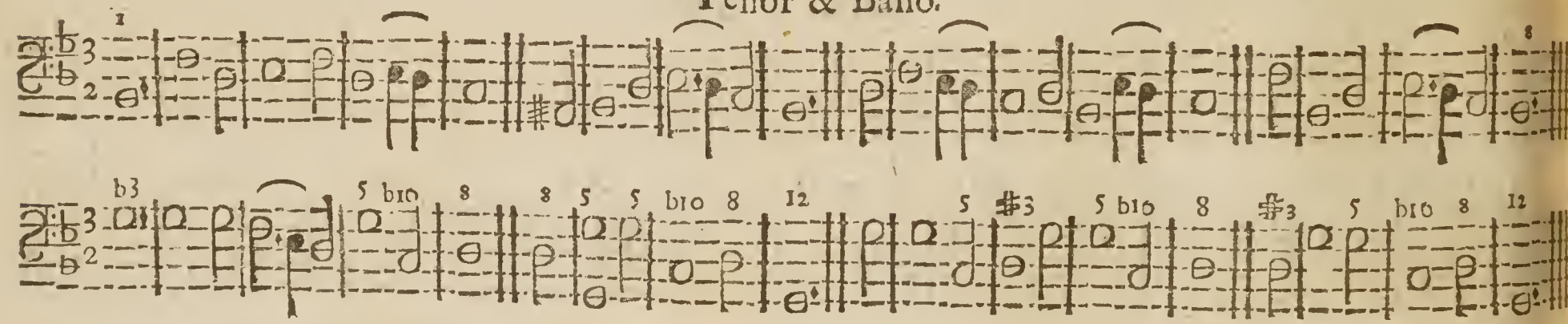
O GOD, that of my Health art LORD,
  Forgive me this my Bloody Vice :
My *Heart* and *Tongue* ſhall then accord,
  To ſing thy *Mercy* and *Juſtice*. — &c.

Queenbrough Tune. PSALM LIV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

GOD, ſave me for thy holy Name,
And for thy Goodneſs ſake:
Unto thy Strength, LORD, of the ſame,
I do my Cauſe betake.

Verſe 2.

Regard, O LORD, and give an Ear,
To me, when I do pray:
Bow down thy ſelf to me, and hear
The *Words* that I ſhall ſay.

Verſe 3.

For *Strangers* up againſt me riſe,
And *Tyrants* vex me ſtill:
Who have not GOD before their Eyes,
And ſeek my Soul to ſpill.

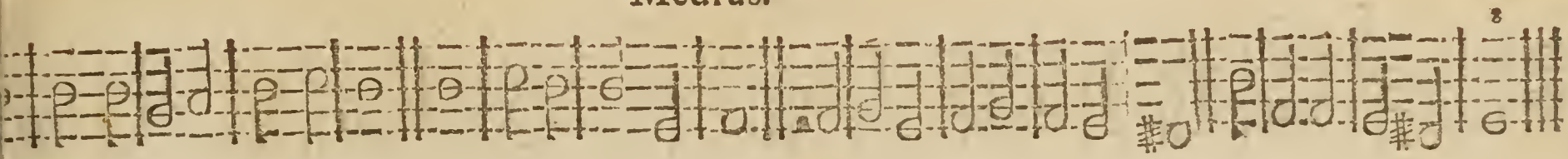
Verſe 4.

But lo, my GOD, doth give me Aid,
The LORD is nigh at hand:
With them by whom my Soul is ſtaid,
The LORD doth ever ſtand. — *&c.*

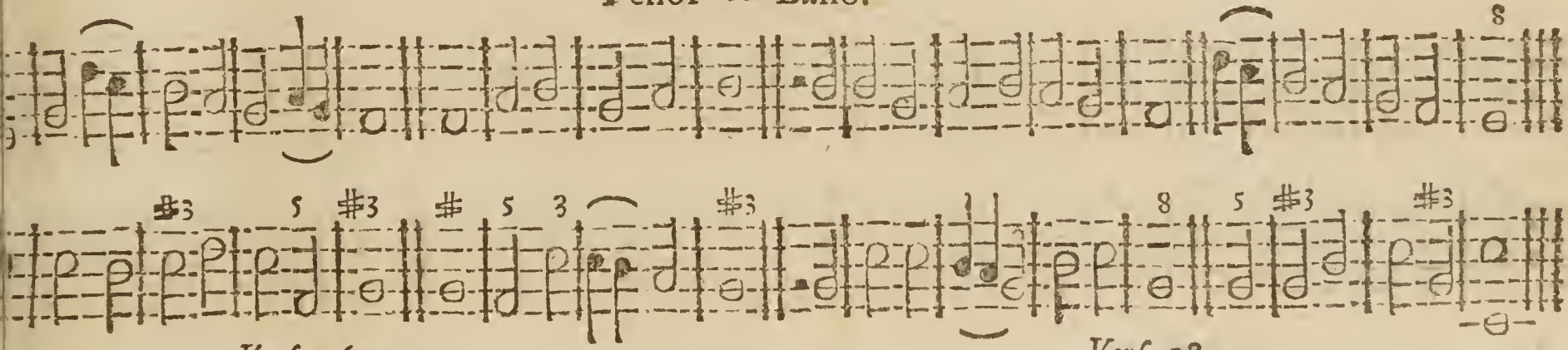
Warwick

Warwick Tune. P S A L M LXVI. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 16.

th and hearken here full ſoon,
that fear the LORD:
for my poor Soul hath done,
u I will record.

Verſe 17.

I call to mind his *Grace*,
outh to him doth cry:
my *Tongue* make ſpeedy pace,
raiſe him joyfully.

Verſe 18.

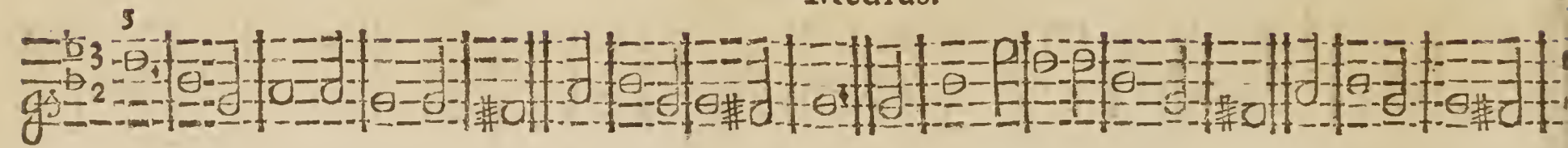
But when I feel my heart within,
In wicked Works rejoyce:
Or, If I have Delight in Sin,
GOD will not hear my Voice.

Verſe 19.

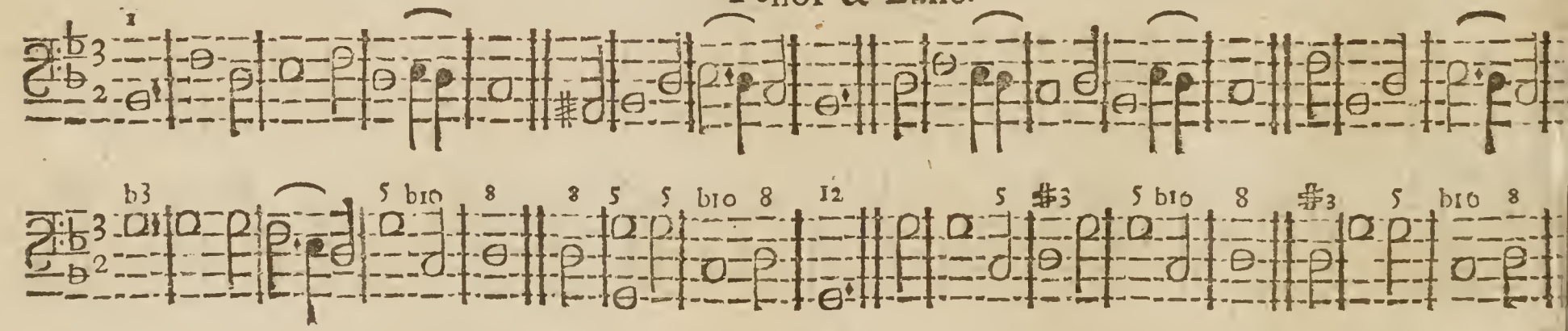
But ſurely GOD hath heard my *Voice*,
And what I do require:
My *Pray'r* alſo he doth regard,
And granteth my Deſire. — &c.

Queenbrough Tune. PSALM LIV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

GOD, ſave me for thy holy Name,
And for thy Goodneſs ſake:
Unto thy Strength, LORD, of the ſame,
I do my Cauſe betake.

Verſe 2.

Regard, O LORD, and give an Ear,
To me, when I do pray:
Bow down thy ſelf to me, and hear
The *Words* that I ſhall ſay.

Verſe 3.

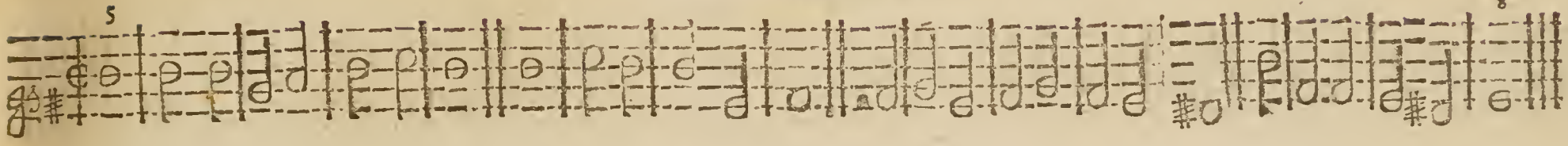
For *Strangers* up againſt me riſe,
And *Tyrants* vex me ſtill:
Who have not GOD before their Eyes,
And ſeek my Soul to ſpill.

Verſe 4.

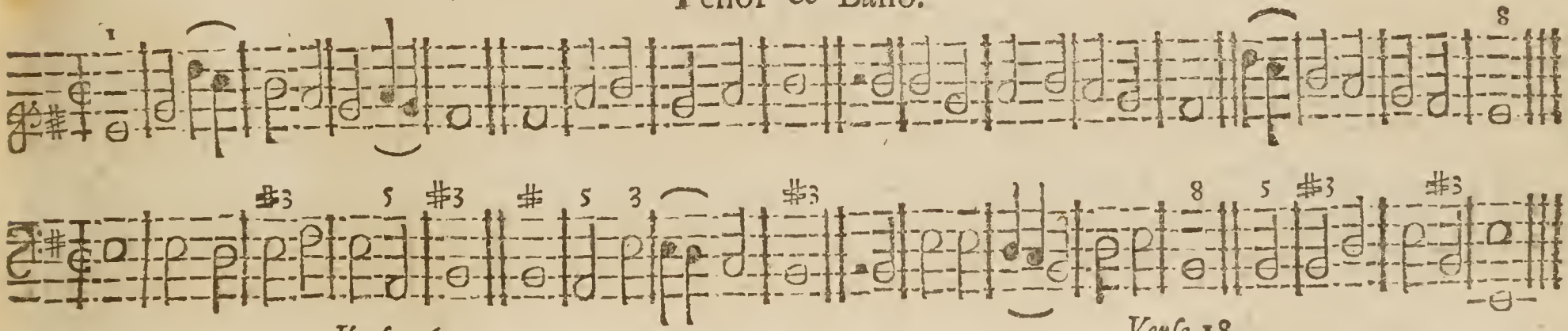
But lo, my GOD, doth give me Aid,
The LORD is nigh at hand:
With them by whom my Soul is ſtaid,
The LORD doth ever ſtand. — *&c.*

Warwick Tune. P S A L M LXVI. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 16.

Come forth and hearken here full ſoon,
All ye that fear the LORD:
What he for my poor Soul hath done,
To you I will record.

Verſe 17.

Full oft I call to mind his *Grace*,
My *Mouth* to him doth cry:
And thou my *Tongue* make ſpeedy pace,
To *Praiſe* him joyfully.

Verſe 18.

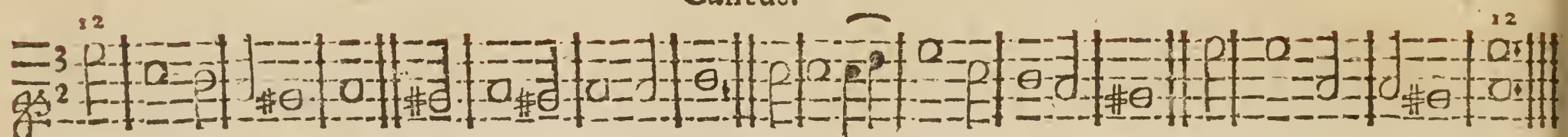
But when I feel my heart within,
In wicked Works rejoyce:
Or, If I have Delight in Sin,
GOD will not hear my Voice.

Verſe 19.

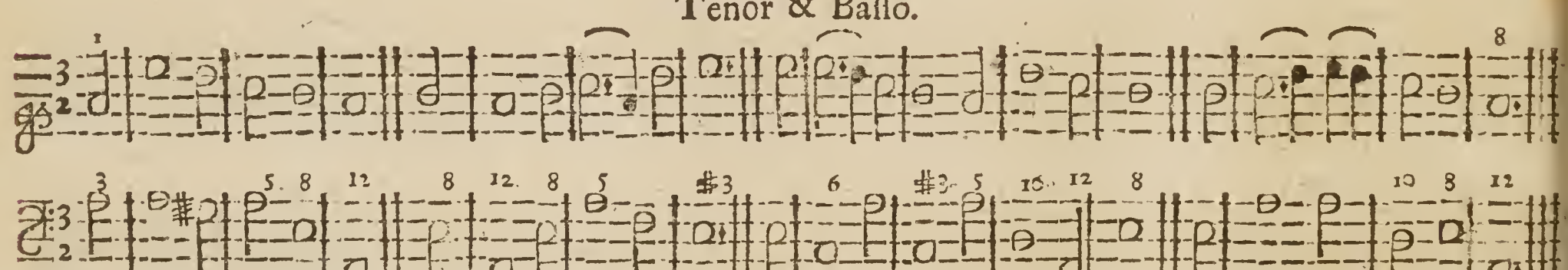
But ſurely GOD hath heard my *Voice*,
And what I do require:
My *Pray'r* alſo he doth regard,
And granteth my Deſire. — &c.

Guildford Tune. PSALM LXVII. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

HAve mercy, on us, LORD,
And grant to us thy *Grace :*
To ſhew to us do thou accord,
The Brightneſs of thy Face.

Verſe 2.

That all the World may know,
The Way to Godly Wealth ;
And all the *Nations* here below,
May ſee thy *Saving-Health.*

Verſe 3.

Let all the World, O GOD,
Give *Praiſe* unto thy Name :
And let the People all abroad,
Extol and laud the ſame.

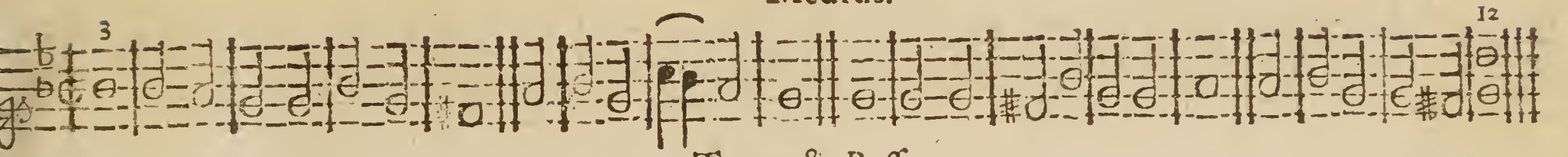
Verſe 4.

Throughout the *World* ſo wide,
Let all rejoyce with Mirth :
For thou with *Truth* and *Right* doſt guide,
The *Nations* of the Earth. — *&c.*

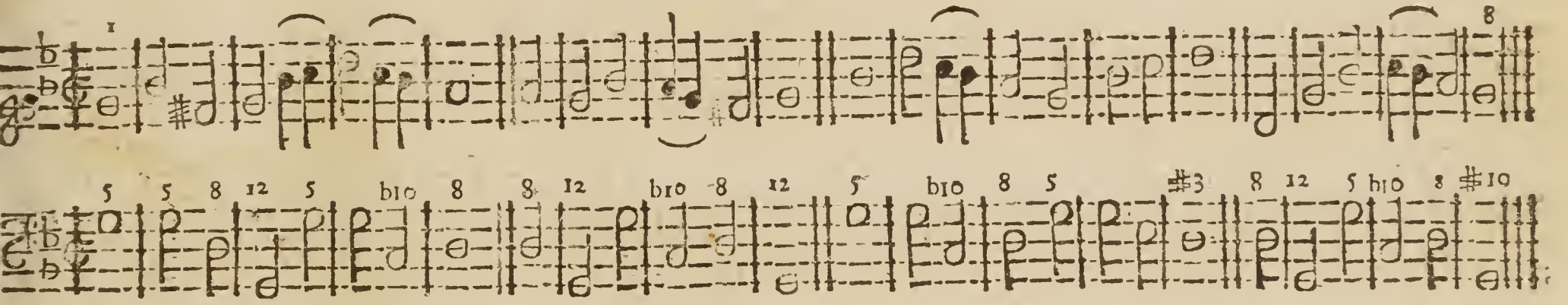
Farrington

Farrington Tune. P S A L M LXXIV. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

WHY art thou, LORD, ſo long from us,
In all this danger deep?
Why doth thine Anger kindle ſo,
At thine own Paſture-ſheep.

Verſe 2.

LORD, call the People to thy Thought,
Which have been thine ſo long:
They which thou haſt redeem'd, and brought,
From Bondage ſore and ſtrong.

Verſe 3.

Have Mind therefore, and think upon,
Remember it full-well:
Thy pleaſant Place, thy *Mount-Sion*,
Where thou waſt wont to dwell.

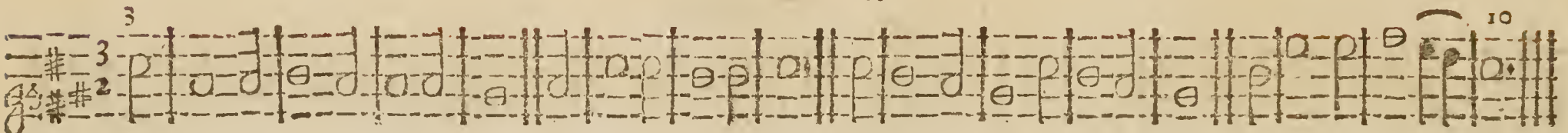
Verſe 4.

Lift up thy Feet, and come in Haſte,
And all thy Foes deface:
Who now at Pleaſure *rob* and waſte,
Within thy *Holy-Place*, — &c.

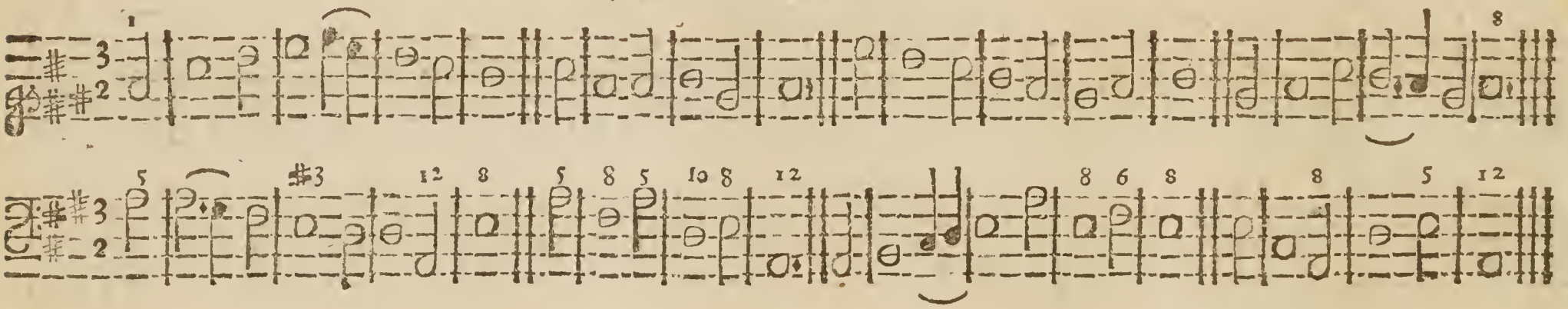
St. *Albans*

St. *Albans* Tune. PSALM LXXX. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.



Verſe 1.

THou *Shepherd*, that doſt *Iſr'el* keep,
Give ear and take good Heed:
Who leadeſt *Joſeph* like a Sheep,
And doth him watch and feed.

Verſe 2.

And thou, O LORD, whoſe Seat is ſet
On *Cherubims* moſt bright:
Shew forth thy ſelf, and do not let,
Send down thy *Beams* of Light.

Verſe 3.

Before *Ephr'im* and *Benjamin*,
Manaſſes in likewiſe:
To ſhew thy Pow'r do thou begin.
Come help us, LORD, ariſe.

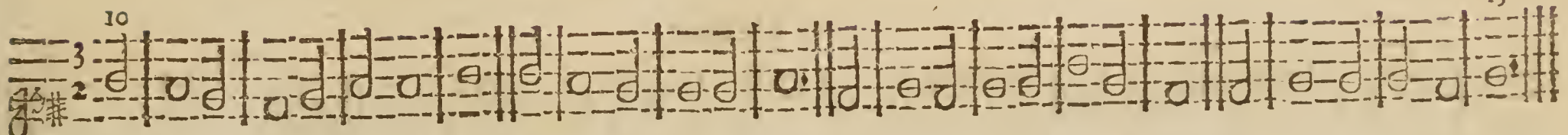
Verſe 4.

Direct our Hearts, by thy good *Grace*,
Convert us unto thee:
Shew us the Brightneſs of thy Face,
And then full ſafe are we. — &c.

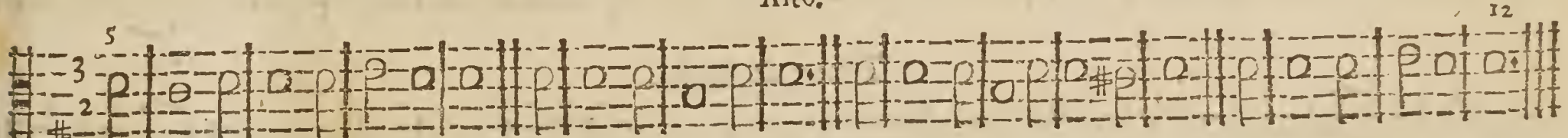
Epſom

Epſom Tune. PSALM LXXXV. Compoſed in *Four Parts*. W. T.

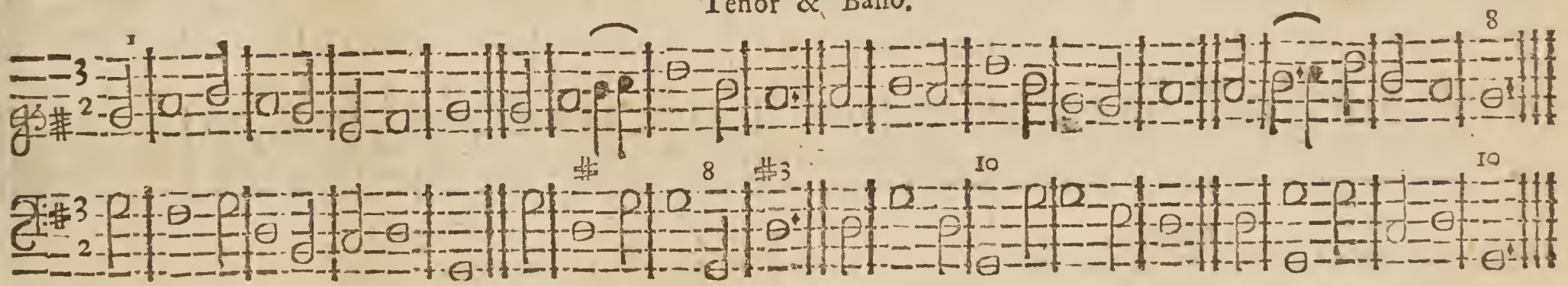
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. THou haſt been merciful indeed,
O LORD, unto thy Land:
For thou reſtored'ſt *Jacob*'s Seed,
From Thraldom and from Band.

Verſe 2. The wicked Ways that they were in,
Thou didſt them clean remit:
And thou didſt hide thy Peoples Sin,
Full cloſe thou coverd'ſt it.

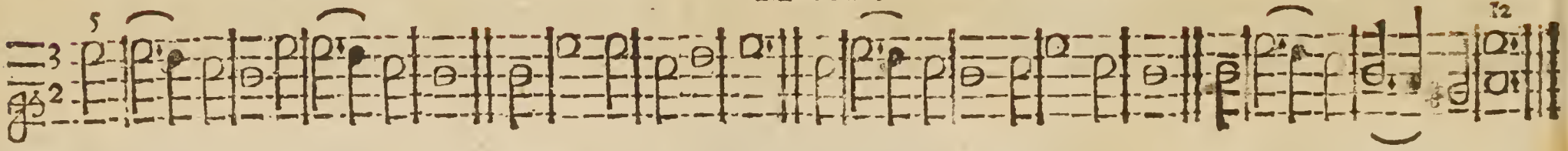
Verſe 3. And thou thine Anger didſt aſſwage,
That all thy Wrath was gone:
And ſo didſt turn thee from thy Rage,
With them to be as one.

Verſe 4. O GOD, our Help, do thou convert,
Thy People unto thee:
Put all thy Wrath from us apart,
And angry ceaſe to be. — *&c.*

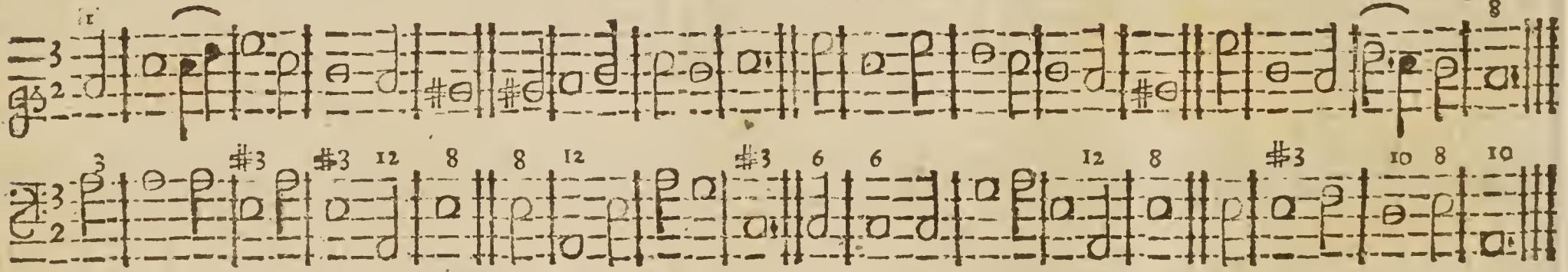
Peterborough

Peterborough Tune. PSALM XC. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 3.

Thou grindeſt Man thro' Grief and Pain,
To *Duſt*, or *Clay*, and then
Thou ſay'ſt unto him, return
Ye Sons of mortal Men.

Verſe 4.

The laſting of a Thouſand *Years*,
Is nothing in thy Sight:
As Yeſterday it doth appear,
Or, as a *Watch* by Night.

Verſe 5.

So ſoon as thou doſt ſcatter them,
Then is their *Life* and Trade
Ev'n as a *Sleep*, or like the *Graſs*,
Whoſe Beauty ſoon doth fade.

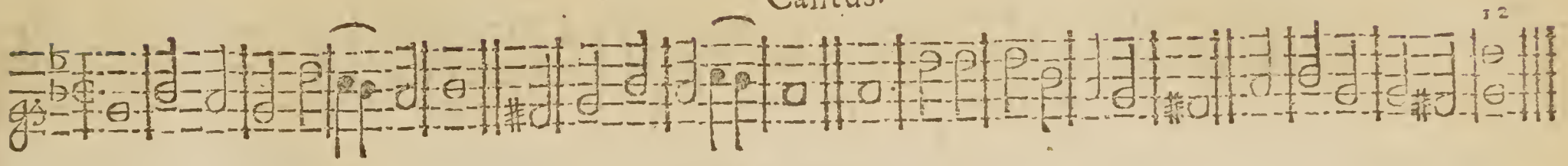
Verſe 6.

Which in the Morning ſhines full bright,
But fadeth ſuddenly:
And is cut down before the Night,
All wither'd, dead and dry. — &c.

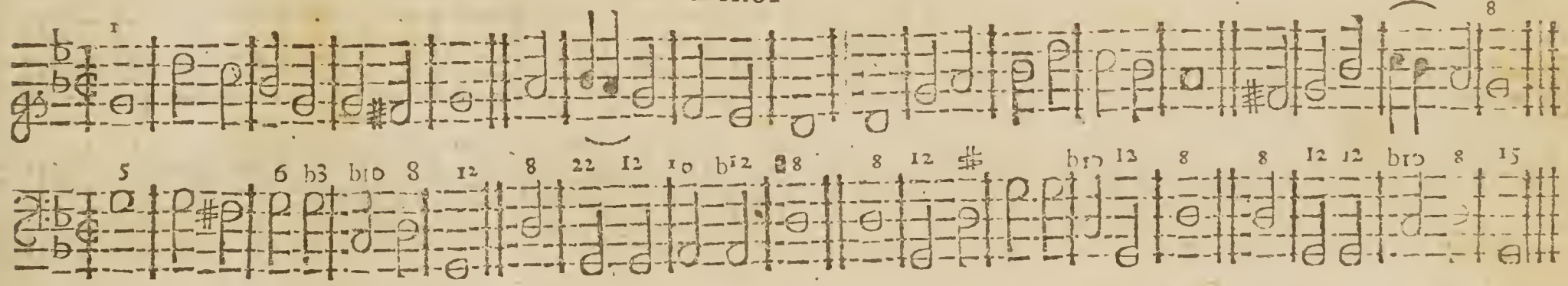
Dartmouth

Dartmouth Tune. P S A L M XCIV. Compoſed in *Three Parts*. W. T.

Cantus.



Tenor & Baſſo.



Verſe 11.

The LORD, doth know the *Heart* of Man,
And ſees the ſame full plain:
And he his very *Thoughts* doth ſcan,
And finds them all but vain.

Verſe 12.

But, LORD, that Man is happy ſure,
Whom thou doſt keep in Awe:
And through Correction doſt procure,
To keep him in thy *Law*.

Verſe 13.

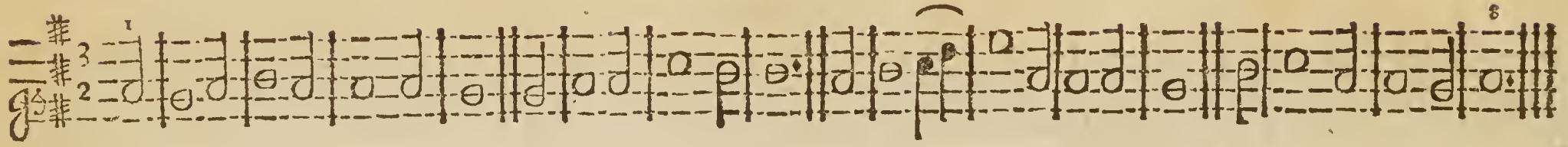
Whereby he ſhall in *Quiet* reſt,
In time of Trouble ſit:
When wicked Men ſhall be ſuppreſt,
And fall into the *Pit*.

Verſe 14.

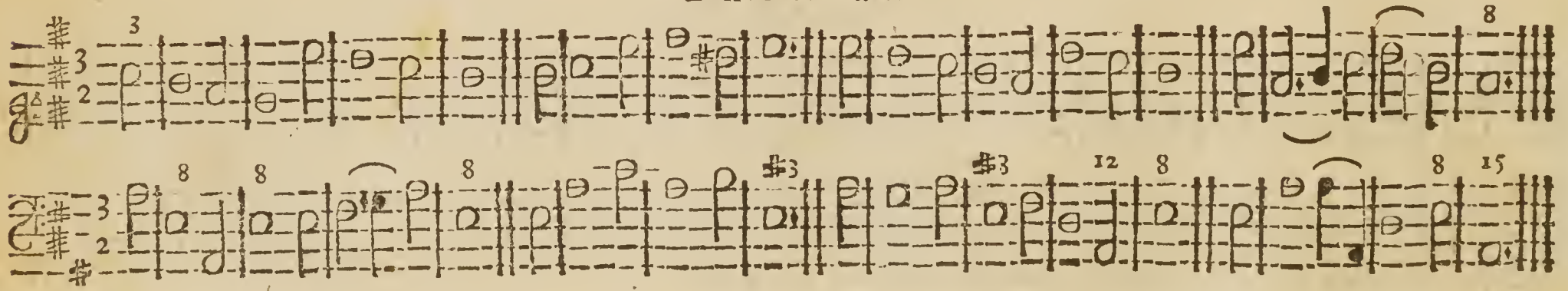
For ſure, the LORD will not refuſe,
His *People* for to take:
His Heritage whom he doth chuſe,
He will no Time forſake. — &c.

Binchester Tune. PSALM XCVII. Compoſed in *Three Parts*. W. T.

Cantus.



Tenor & Baſſo.



Verſe 11.

All ye that love the LORD, do this,
Hate all Things that are ill :
For he doth keep the Souls of his,
From ſuch as would them ſpill.

Verſe 12.

And *Light* doth ſpring up to the *Juſt*,
With Pleaſure for his Part :
Gladneſs, and Joy, likewiſe to them,
That are of upright Heart.

Verſe 13.

Ye Righteous in the LORD rejoyce,
His Holineſs proclaim :
And thankfully with Heart and Voice,
Be mindful of the ſame.

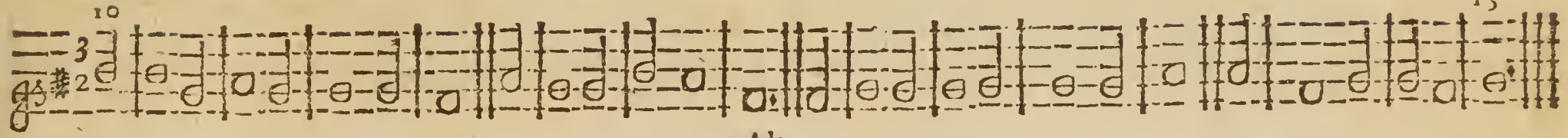
Gloria Patri.

To Father, Son, *and* Holy Ghoſt,
All Glory *be therefore :*
As in Beginning, was, is now,
And ſhall be evermore.

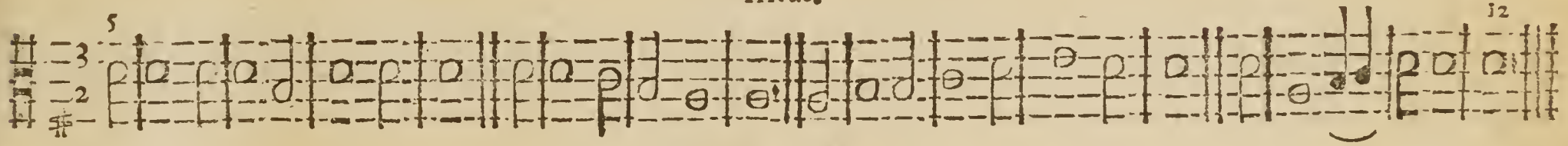
Kingſton

Kingston Tune. PSALM XCVIII. Compoſed in *Four Parts.* W. T.

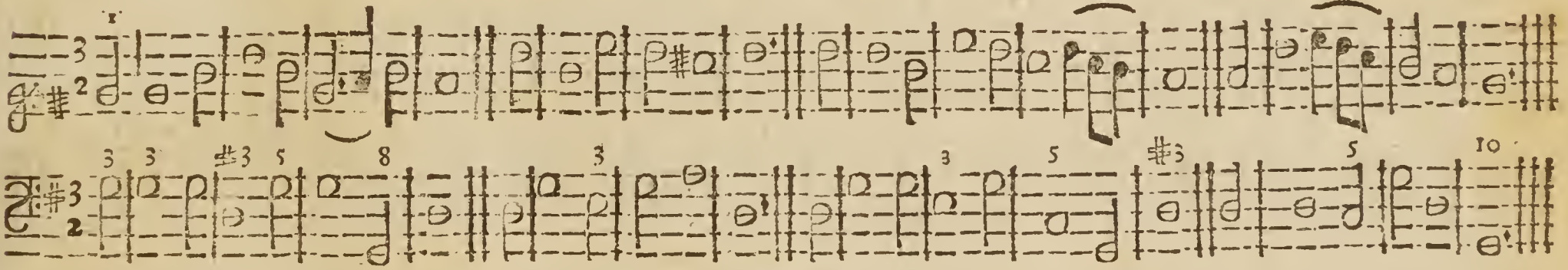
Treble.



Altus.



Tenor & Baſſo.



Verſe 1. O *Sing* ye now, unto the LORD,
A *New* and pleaſant *Song* :
For he hath wrought thro'out the World,
His Wonders great and ſtrong.

Verſe 2. With his Right-hand full worthily,
He doth his Foes devour ;
And gets himſelf the Victory,
By his own Arm and Pow'r.

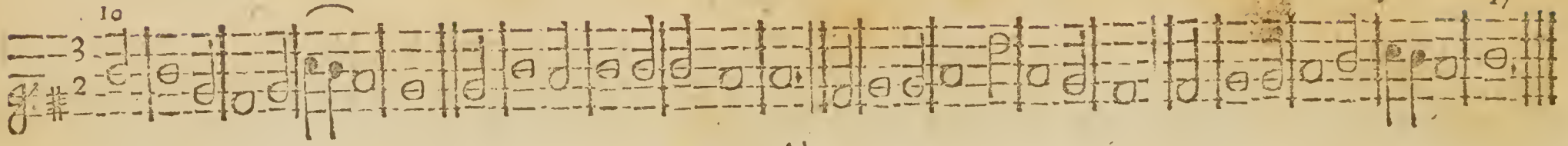
Verſe 3. The LORD doth make his People know,
His *Saving-Health* and Might :
And alſo doth his *Juſtice* ſhow,
In all the *Heathen's* Sight.

Verſe 4. His *Grace* and *Truth* to *Iſrael*,
In Mind he doth record :
And all the *Earth* hath ſeen right-well,
The Goodneſs of the LORD — &c.

A Compleat Melody : *Or,*

Quercy Tune. PSALM C. Compoſed in *Four Parts.* W. T.

Cantus.



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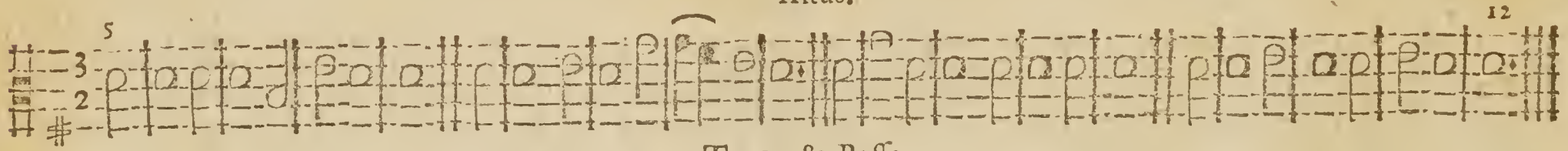
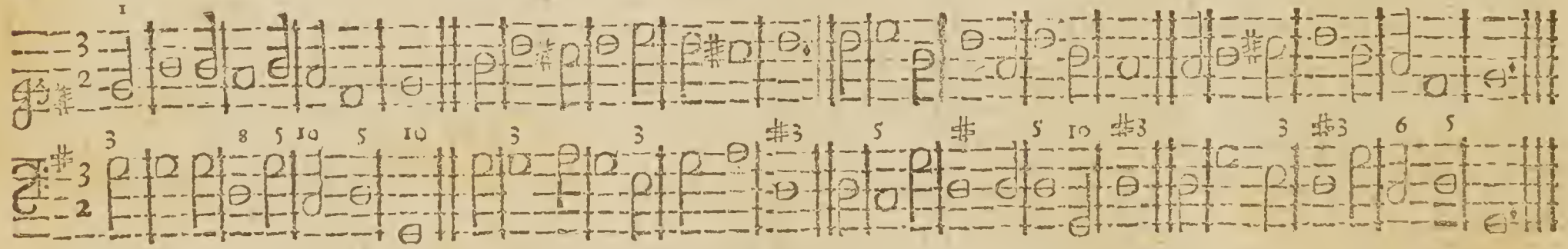


Tenor & Baſſo.



Verſe 1. ALL People that on Earth do dwell,
Sing to the LORD with chearful Voice :
Him ſerve with Fear, his *Praiſe* forth tell,
Come ye before him and rejoyce.

Verſe 2. The LORD, ye know, is GOD indeed,
Without our Aid he did us make :
We are his *Flock* he doth us feed,
And for his *Sheep* he doth us take.

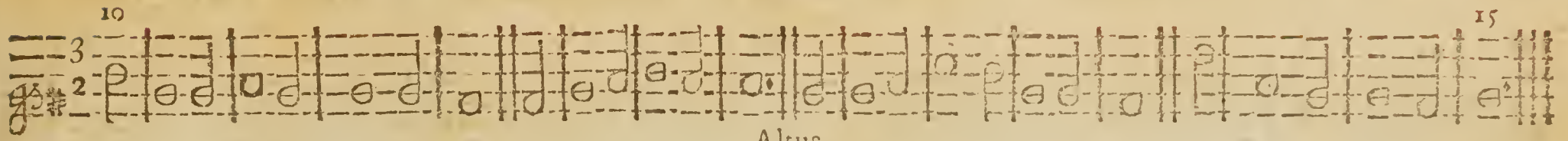
Verſe 3. O enter then his *Gates* with *Praiſe*,
Approach with Joy his *Courts* unto :
Praiſe, *Laud* and *Bleſs* his Name always,
For it is ſeemly ſo to do.

Verſe 4. For why? the LORD our GOD is good,
His *Mercy* is for ever ſure :
His *Truth* at all Times firmly ſtood,
And ſhall from Age to Age endure.

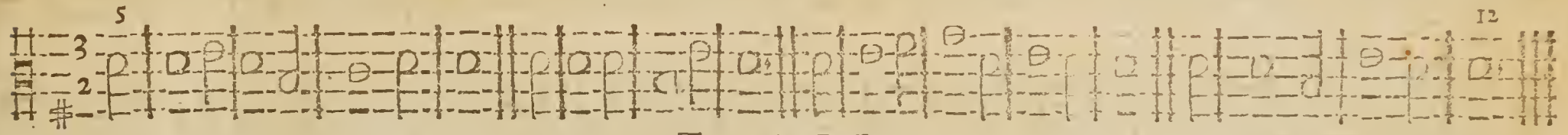
Marlbo-

Marlborough Tune. P S A L M CIII. Compoſed in *Four Parts.* W. T.

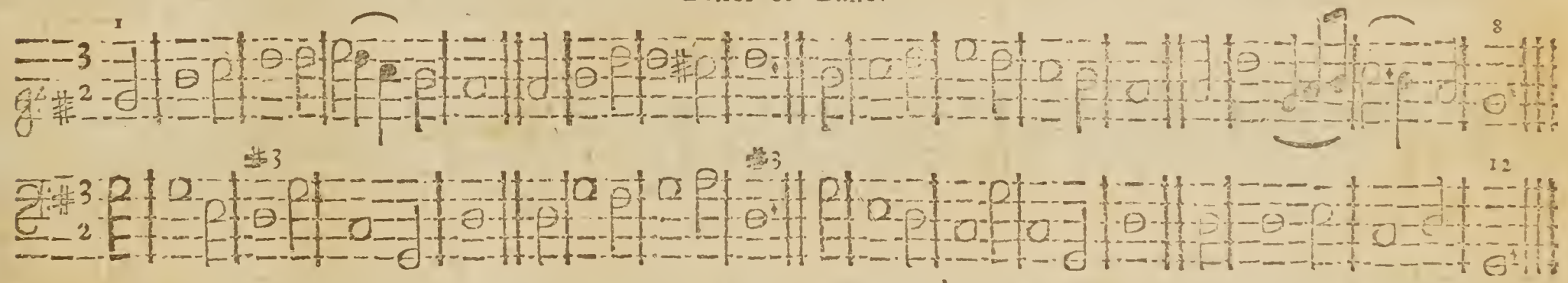
Treble.



Altus.



Tenor & Baſſo.



Verſe 1. MY Soul give *Laud* unto the LORD,
My Sp'rit ſhall do the ſame :
And all the Secrets of my Heart,
Praiſe ye his holy Name.

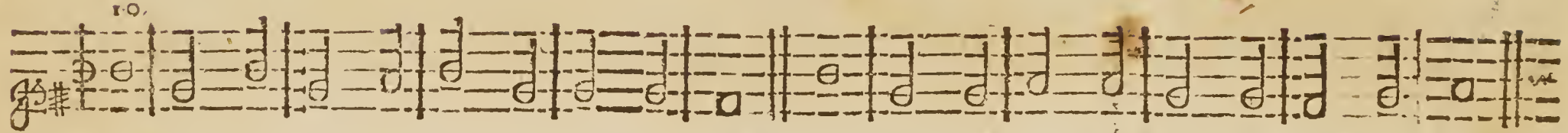
Verſe 2. *Praiſe* thou the LORD, my Soul, who hath
To thee been very kind :
And ſuffer not his *Benefits*,
To ſlip out of thy Mind.

Verſe 3, That gave thee *Pardon* for thy Faults,
And thee reſtor'd again :
From all thy weak and frail *Diſeaſe*,
And heal'd thee of all *Pain.*

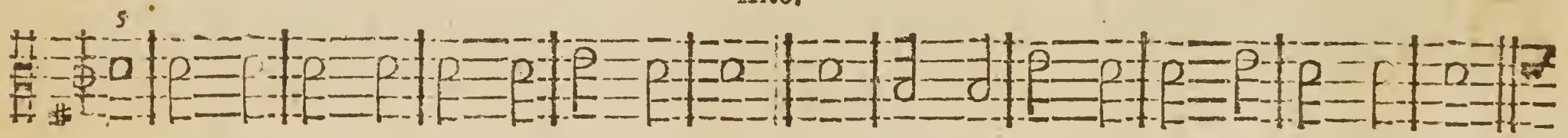
Verſe 4. That did redeem thy *Life* from *Death*,
From which thou could'ſt not flee :
His *Mercy* and *Compaſſion* both
He did extend to thee. — *&c.*

St. *John's* Tune. PSALM CIV. Compoſed in *Four Parts.* W. T.

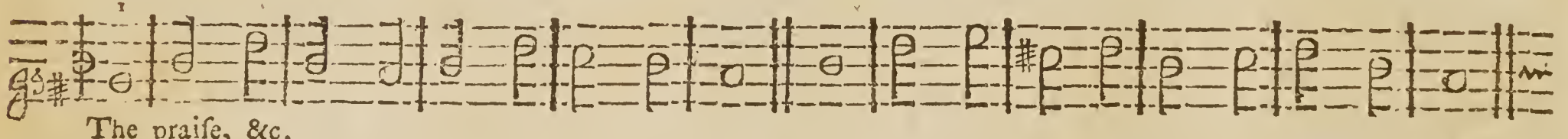
Treble.



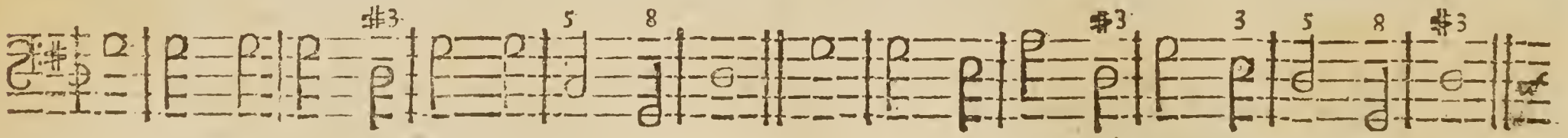
Alto.



Tenor & Baſſo.



The praiſe, &c.



Verſe 31.

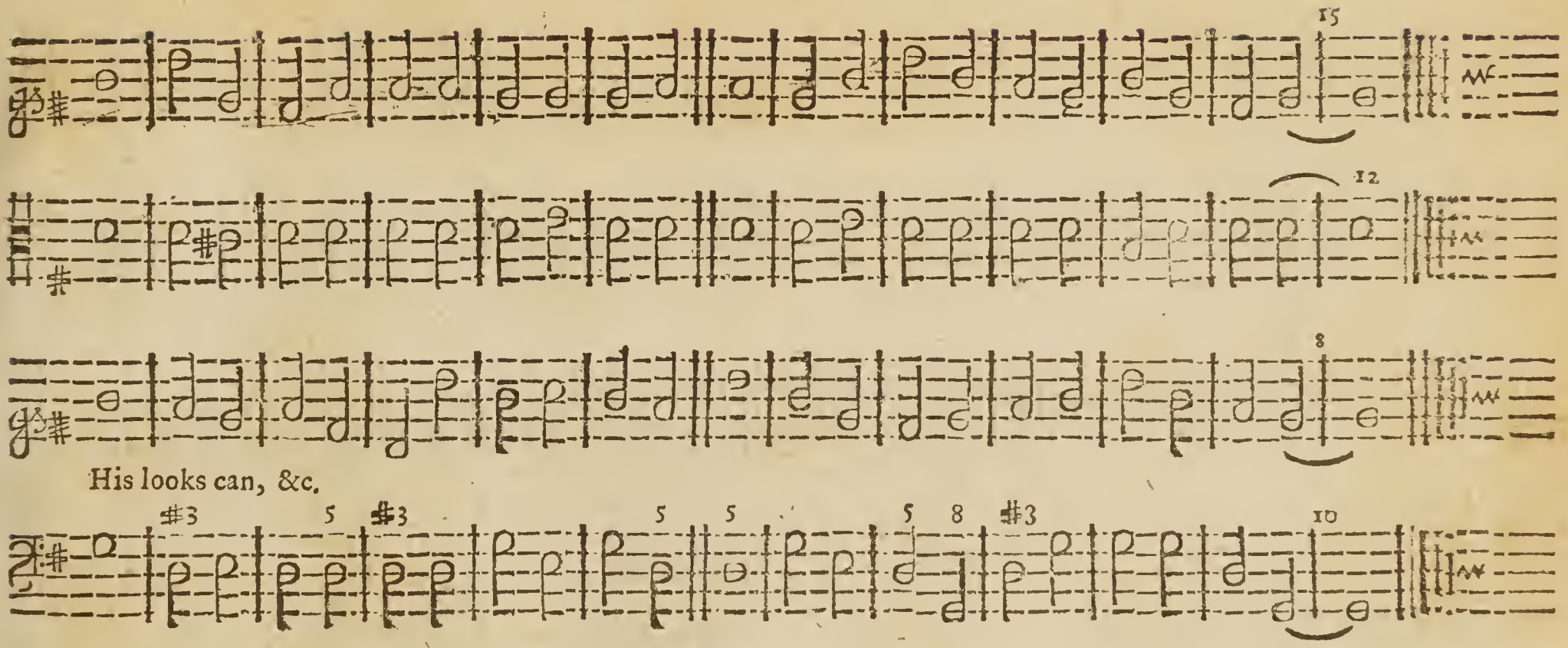
The *Praiſe* of the LORD, for ever ſhall laſt,
Who may in his Works, by right well rejoyce:
His Looks can the Earth make, to tremble full faſt,
And likewiſe the Mountains, to ſmoke at his Voice.

Verſe 33.

To this LORD, and GOD, ſing will I always,
So long as I live, my GOD *praiſe* will I:
Then am I moſt certain, my Words ſhall him pleaſe,
I will rejoyce in him, to him will I cry.

Continued

Continued.



Verse 35.

The Sinners, O LORD, consume in thine Ire,
Also the Perverse, them root out with Shame:
But as for my Soul now let it still desire,
And say with the Faithful, *Praise ye the* LORD's Name.

Gloria Patri.

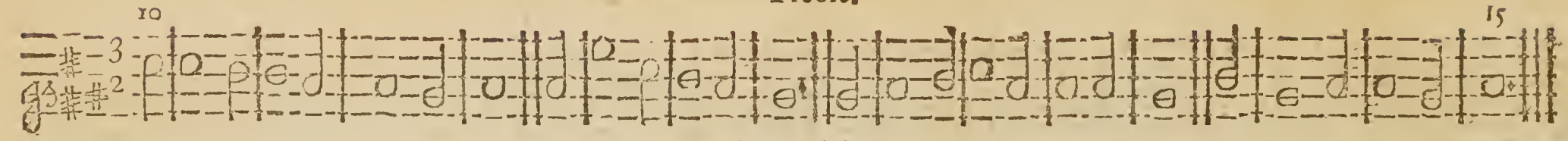
To Father, Son, Spir't, *all* Praise *be addrest*,
By Angels *and* Saints *of ev'ry* Degree:
To GOD *in* Three Persons, one GOD *ever blest*,
As it has been, now is, and ever shall be.

Kid-

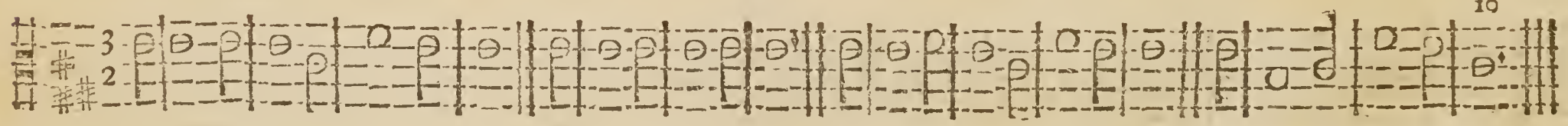
A Compleat Melody: *Or,*

Kidderminſter Tune. PSALM CV. Compoſed in *Four Parts.* W. T.

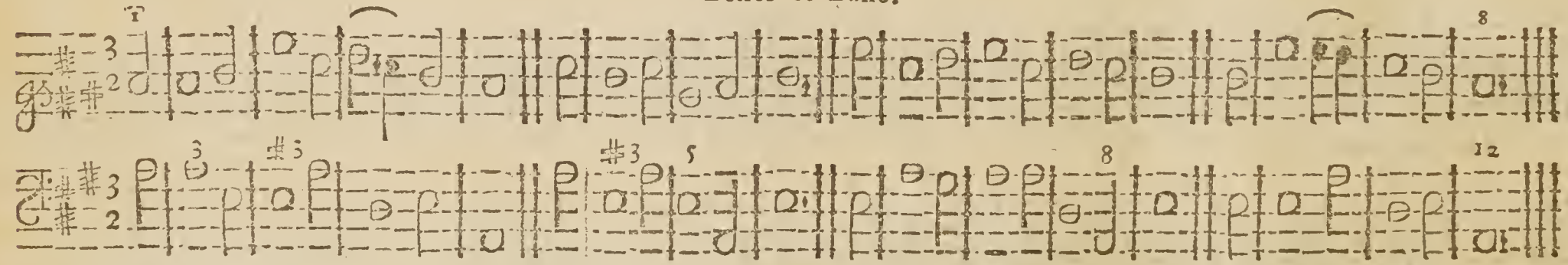
Treble.



Contra-Tenor.



Tenor & Baſſo.



Verſe 1. GIve *Praiſes* unto GOD the LORD,
And call upon his Name:
Among the People all declare,
His *Works*, to ſpread his Fame.

Verſe 2. *Sing* joyfully unto the LORD,
Yea, *ſing* unto his Praiſe:
And talk of all his wondrous *Works*,
That he hath wrought always.

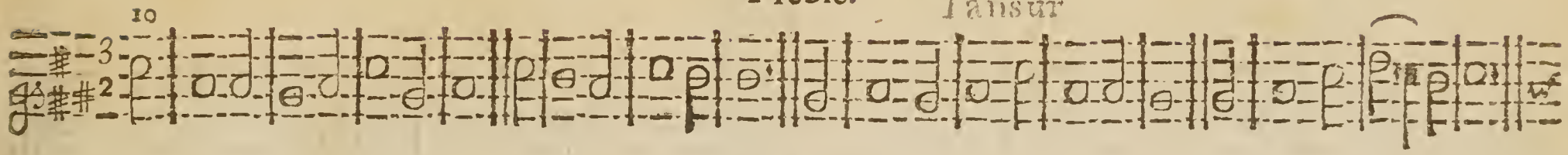
Verſe. 3 In *Honour* of his holy Name,
Rejoyce with one Accord:
And let the *Heart* alſo be glad,
Of them that ſeek the LORD.

Verſe 4. Seek ye the LORD, and ſeek the Strength,
Of his eternal Might:
Seek ye his *Face* continually,
And *Preſence* of his Sight. — *&c.*

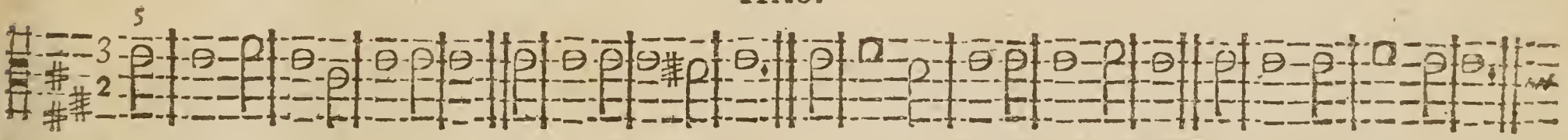
Tamworth.

Tamworth Tune. P S A L M CVIII. Compoſed in *Four Parts.* W. T.

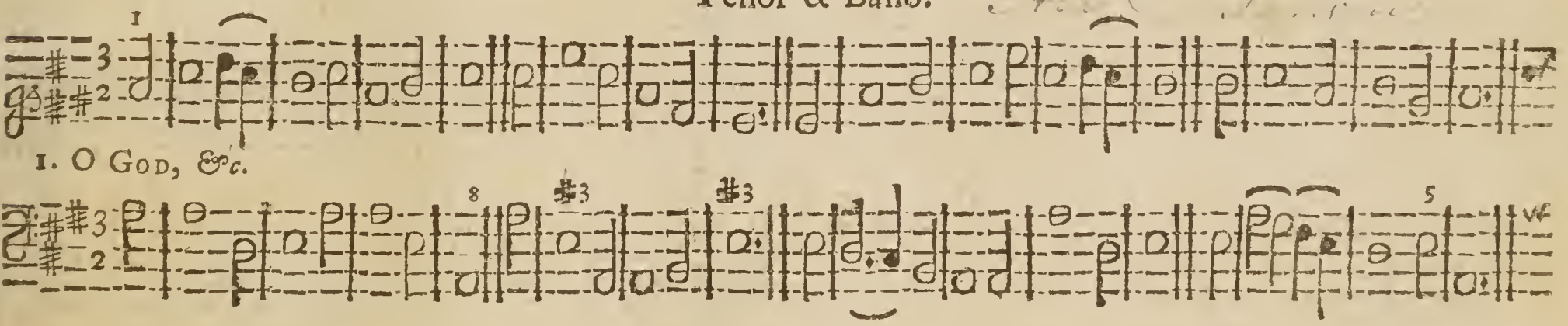
Treble.



Alto.



Tenor & Baſſo.



1. O God, *&c.*

Verſe 1.

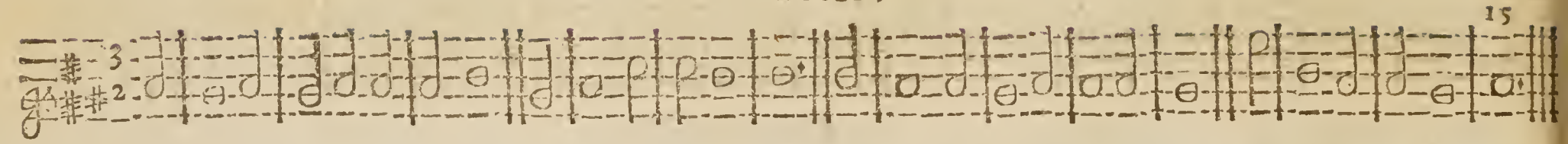
O God my Heart prepared is,
My Tongue is likewiſe ſo:
I will advance my *Voice* in *Song*,
That I thy *Praiſe* may ſhow. — 2. Awake —

Verſe 3.

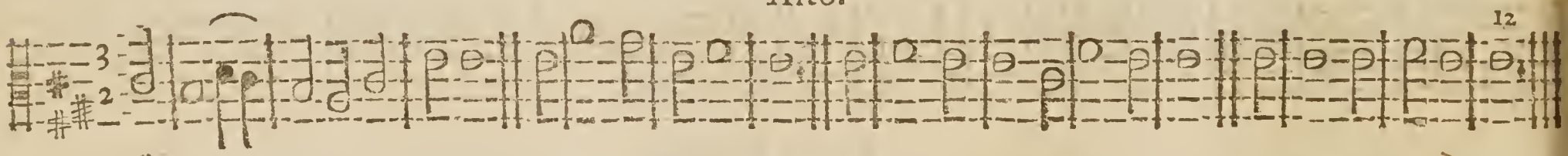
By me among the people, Lord,
Still praiſed ſhalt thou be:
And I among the Heathen Folk,
Will *Praiſes* ſing to thee — 4. Becauſe, *&c.*

Continued.

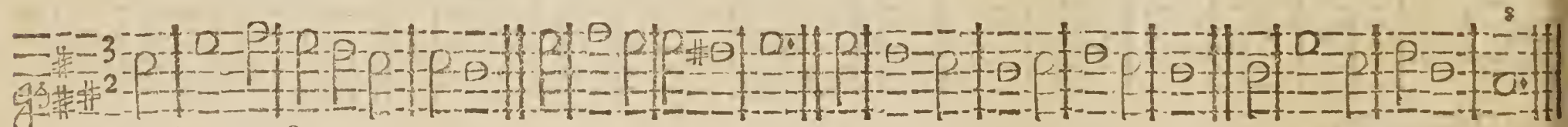
Treble.



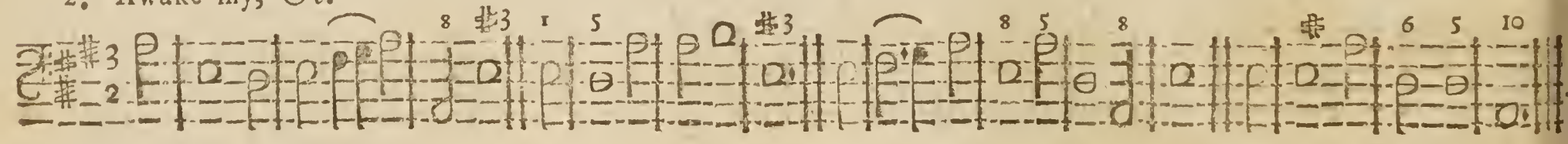
Alto.



Tenor & Baſſo.



2. Awake my, *&c.*



Verſe 2.

Awake my *Viol* and my *Harp*,
Sweet *Melody* to make :
And in the Morning I my ſelf,
Right early will awake. — 3. By me, *&c.*

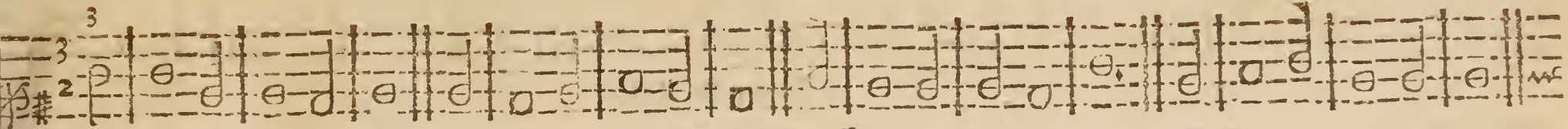
Verſe 4.

Becauſe thy *Mercy* doth aſcend,
Above the *Heav'ns* moſt high :
Alſo thy *Truth* doth reach the *Clouds*,
Within the lofty *Sky*. — *&c.*

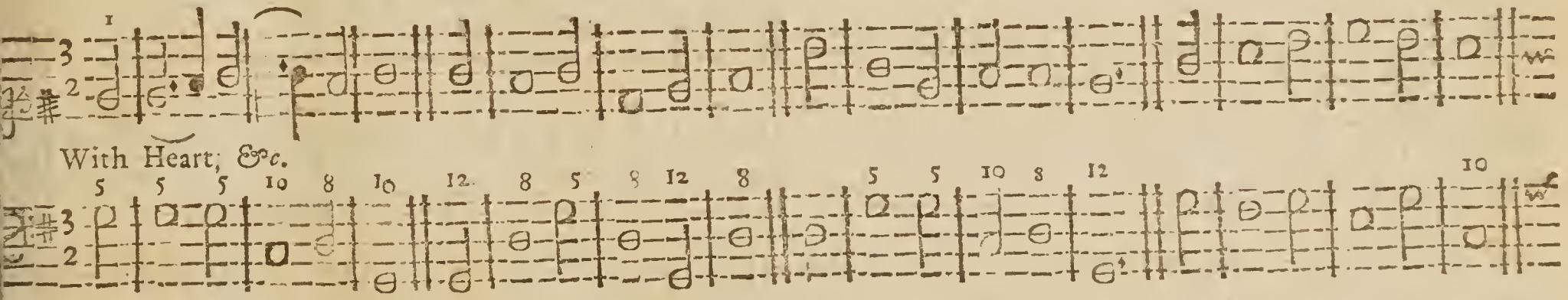
Reading

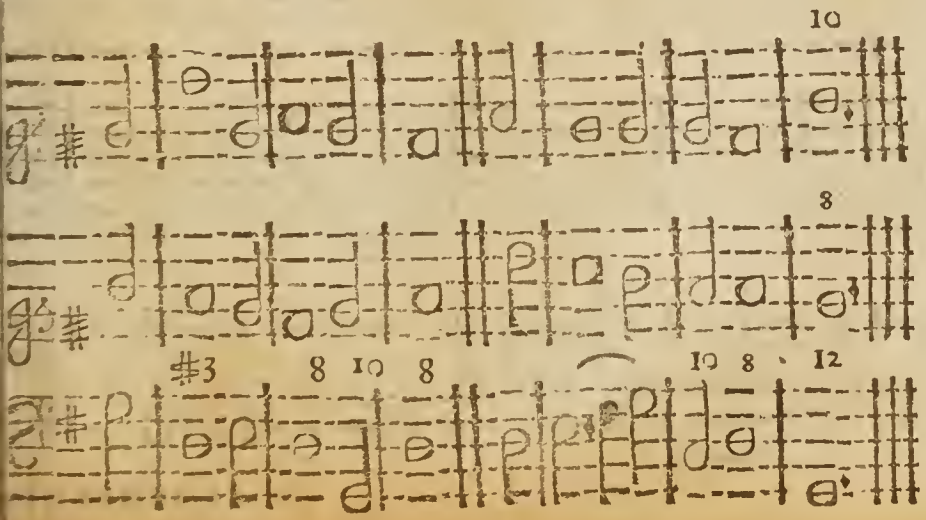
Reading Tune. P S A L M CXI. Compoſed in *Three Parts.* W. T.

Cantus.



Tenor & Baſſo.





Verſe 1.

With Heart I do accord, To *praiſe* and laud the LORD,
In preſence of the Juſt: For great his Works are found,
To ſearch them ſuch are bound, As do him love and truſt.

Verſe 2.

His Works are glorious, Alſo his Righteouſneſs,
For ever doth endure: His wondrous Works he would,
We ſtill remember ſhould, His Mercy is full ſure.

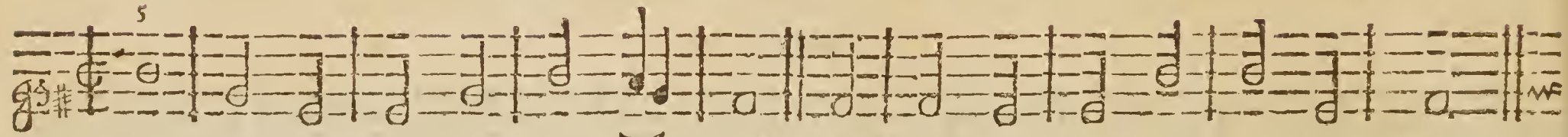
Verſe 3.

Such as to him bear Love, A Portion fair above,
He up for them hath laid: — For this they ſhall well find,
He will them have in Mind, And keep them as he ſaid — &c.

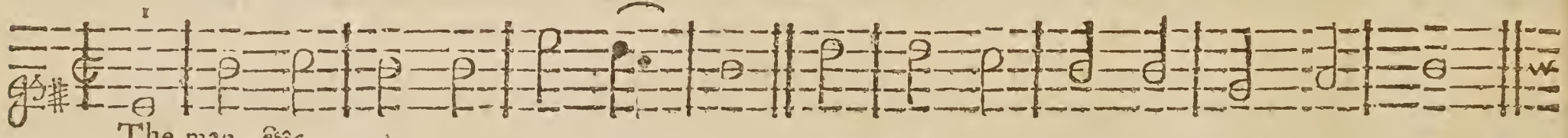
A Compleat Melody : *Or,*

Mancaſtle Tune. PSALM CXII. Compoſed in *Three Parts.* W. T.

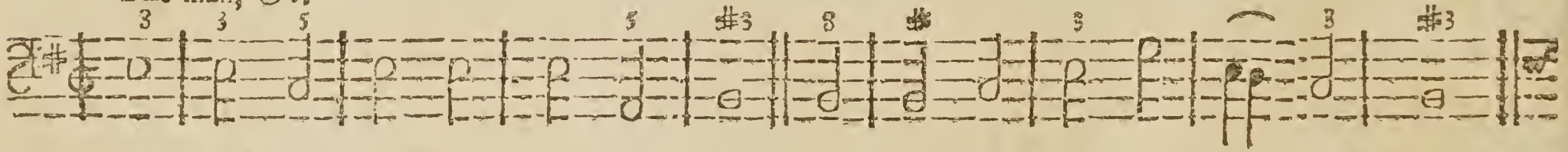
Cantus.

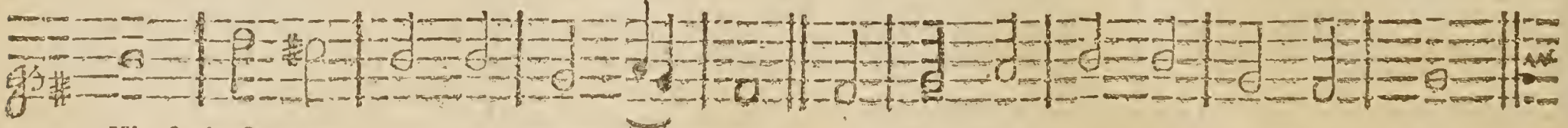


Tenor & Baſſo.



The man, &c.



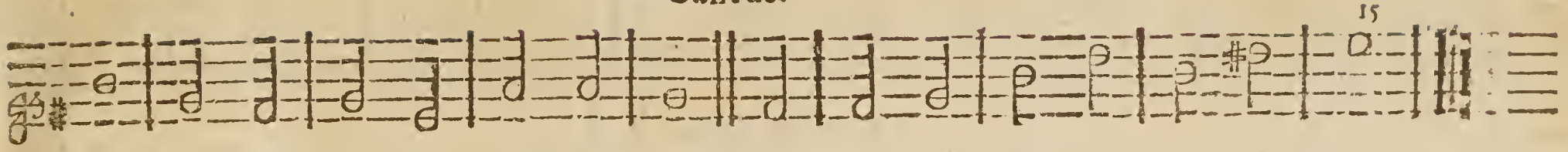


His ſeed, &c.

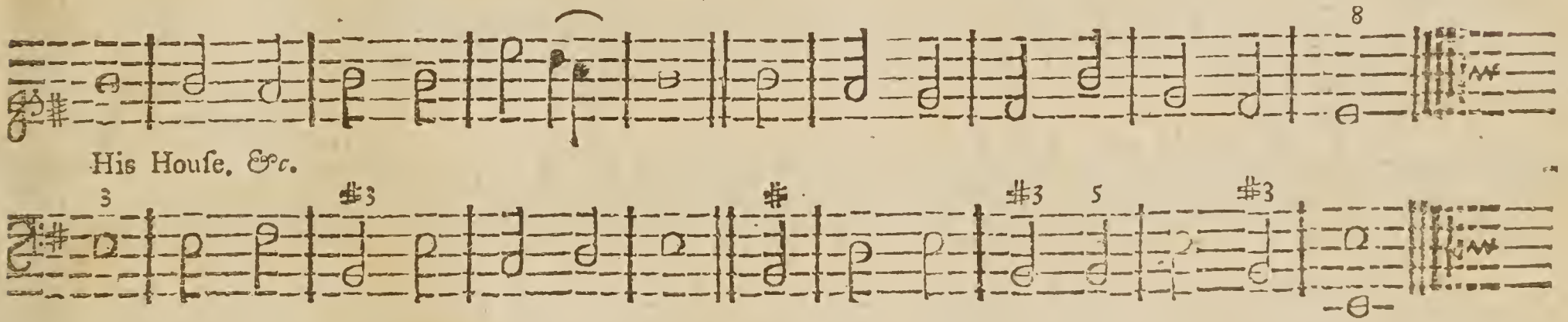
Continued

Continued.

Cantus.



Tenor & Baſſo.



Verſe 1.

THE Man is bleſt that God doth fear,
And that his *Law* doth love indeed;
His Seed on Earth God will up-rear,
And bleſs ſuch as from him proceed:
His *Houſe* with *Riches* he will fill,
His Righteouſneſs endure ſhall ſtill.

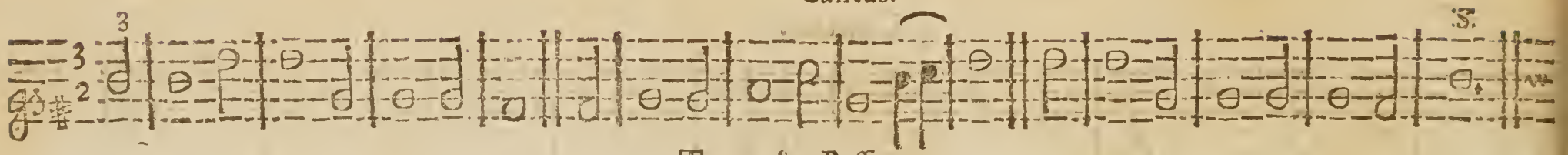
Verſe 2.

Unto the Righteous doth ariſe,
In Trouble, *Joy*, in Darkneſs, *Light*;
Compaſſion great is in his Eyes,
And *Mercy* always in his Sight:
Yea, Pity moveth him to lend,
He doth with Judgment Things expend. — &c.

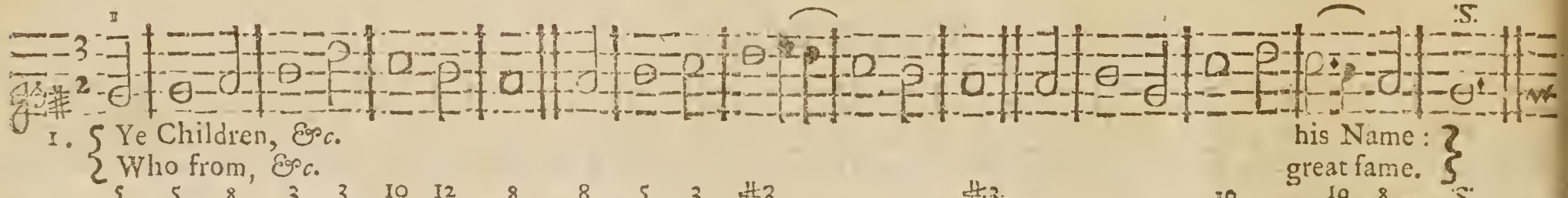
A Compleat Melody : *Or,*

Xenſi Tune. PSALM CXIII. Compoſed in *Three Parts.* W. T.

Cantus.

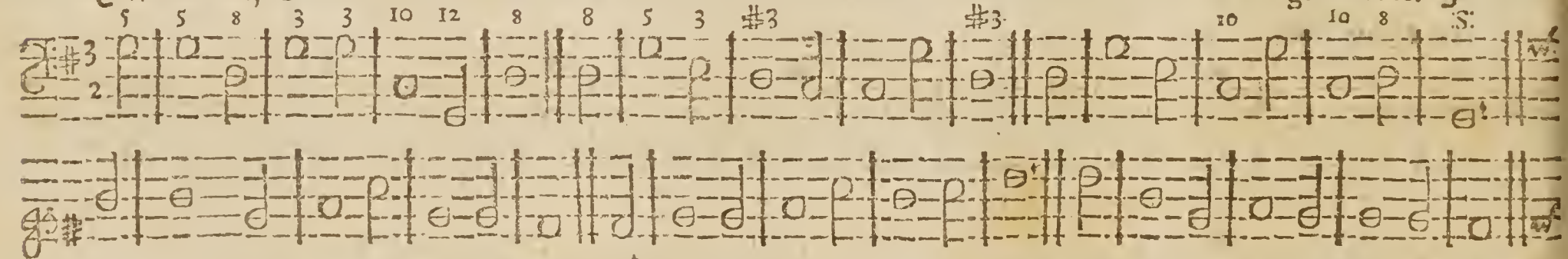


Tenor & Baſſo.



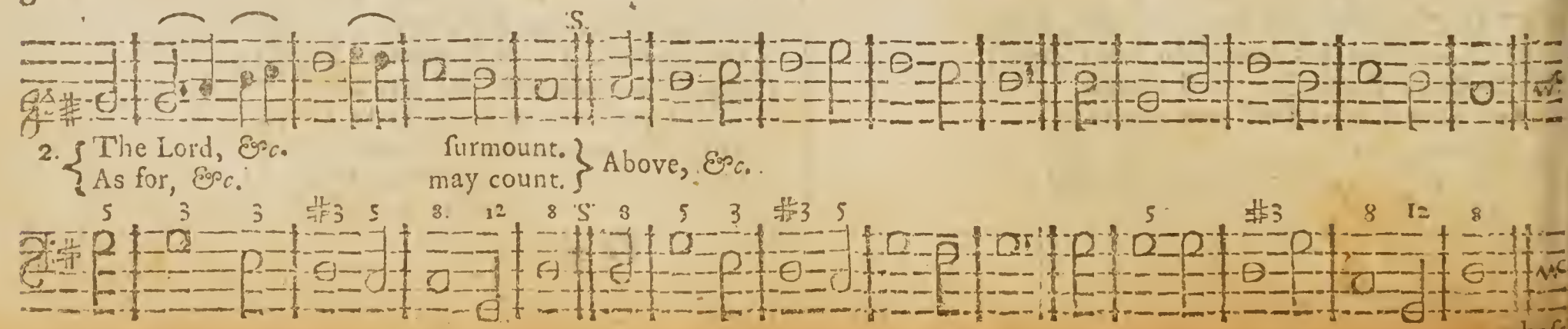
1. { Ye Children, &c.
   { Who from, &c.

his Name : }
great fame. }



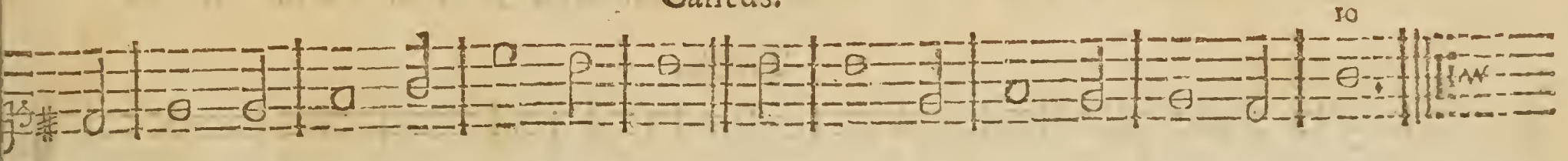
2. { The Lord, &c.
   { As for, &c.

ſurmount. }
may count. } Above, &c.

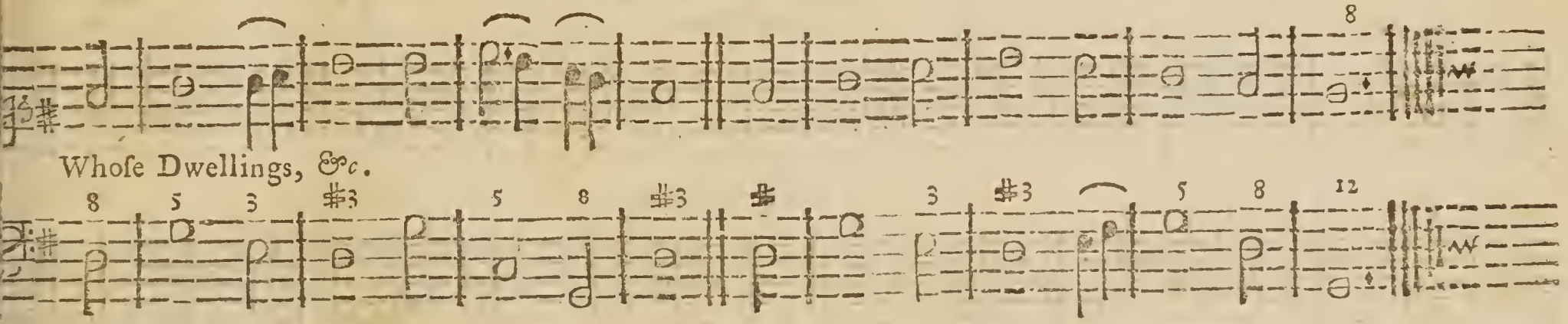


Continued.

Cantus.



Tenor & Baſſo.



Verſe 1. YE Children which do ſerve the LORD,
Praiſe ye his Name with one accord,
Yea, *Bleſſed* be always his Name:
Who from the riſing of the *Sun*,
'Till it return where it begun,
He's to be *praiſed* with great Fame.

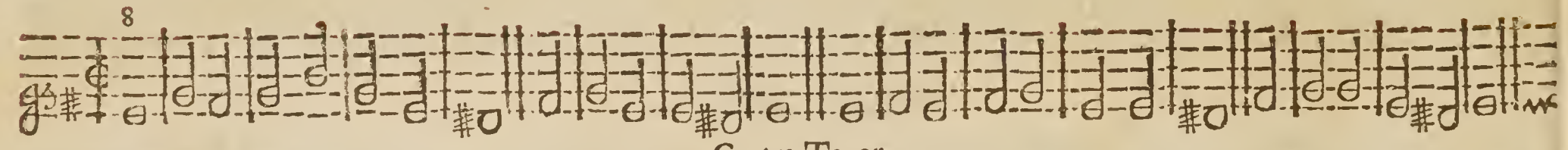
Verſe 2. The LORD all People doth ſurmount,
As for his *Glory* we may count,
Above the *Heav'ns* high to be:
With GOD the LORD, who can compare?
Whoſe Dwellings in the *Heavens* are,
Of ſuch great Pow'r and Force is he.

Verſe 3. He doth abaſe himſelf, we know,
Things to behold on *Earth* below,
And alſo in the *Heav'ns* above:
The *Needy* out of Duſt to draw,
Alſo the *Poor* which Help none ſaw,
His only *Mercy* did him move.

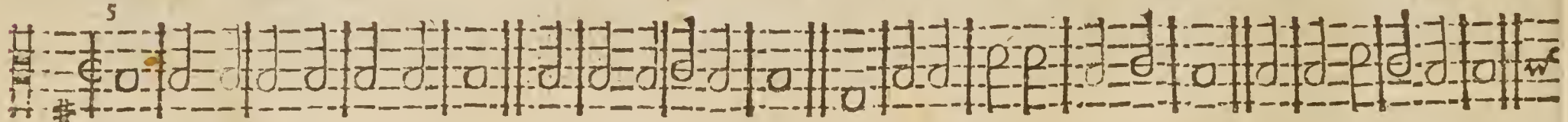
Verſe 4. And alſo ſet him up on high,
With *Princes* of great Dignity,
That rules his People with great Fame:
The *Barren* he doth make to *bear*,
And with great Joy her *Fruit* doth rear,
Therefore *Praiſe* ye his holy Name.

St. *Paul's* Tune. PSALM CXIX. Compoſed in *Four Parts.* W. T.

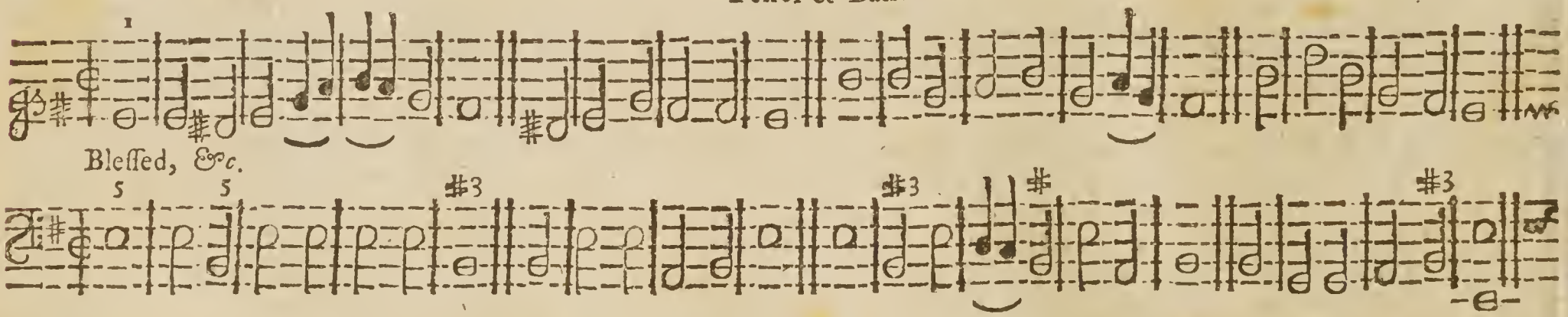
Treble.



Contra-Tenor.



Tenor & Baſſo.



Verſe 1.

BLeſſed are they that perfect are,
And pure in Mind and Heart:
Whoſe Lives and Converſations do
From GOD's *Laws* never ſtart. — 2. Bleſſed, *&c.*

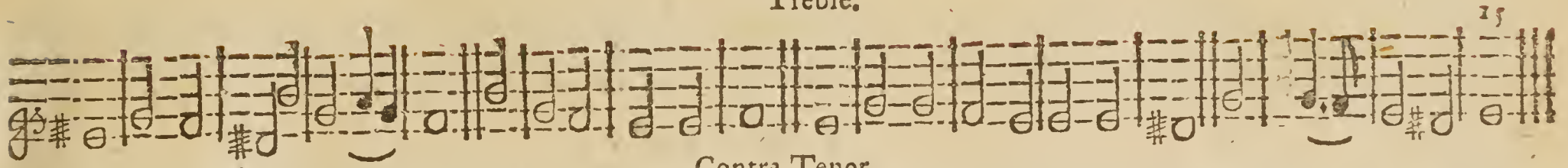
Verſe 3.

Doubtleſs, ſuch men go not aſtray,
Nor do no wicked Thing:
But ſtedfaſtly walk in his Way,
Without any wand'ring, — 4. 'Tis, *&c.*

Continued.

Continued

Treble.



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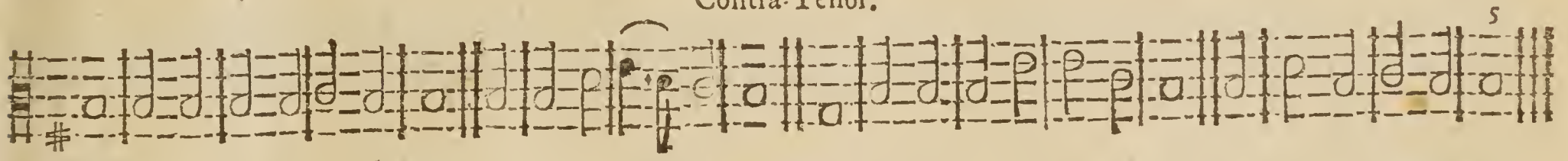
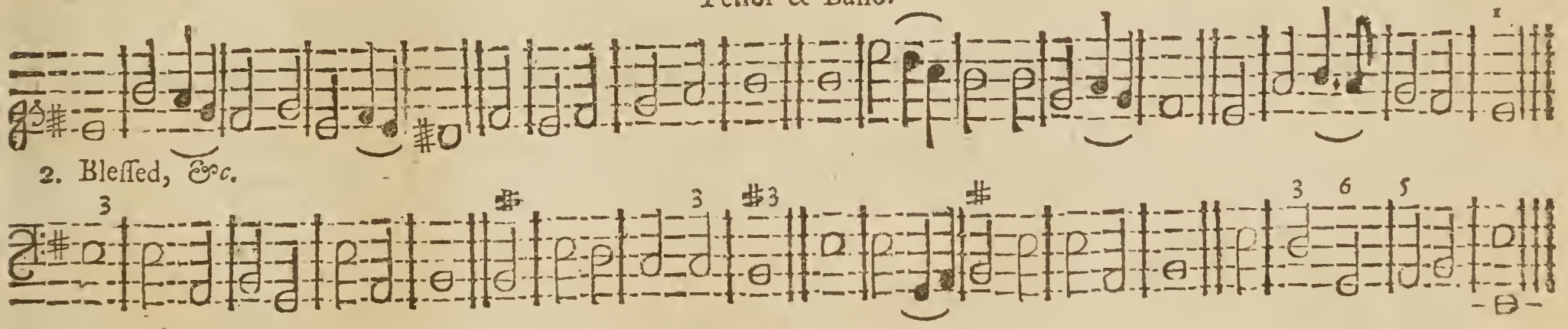


Tenor & Baſſo.



2. Bleſſed, &c.

Verſe 2.

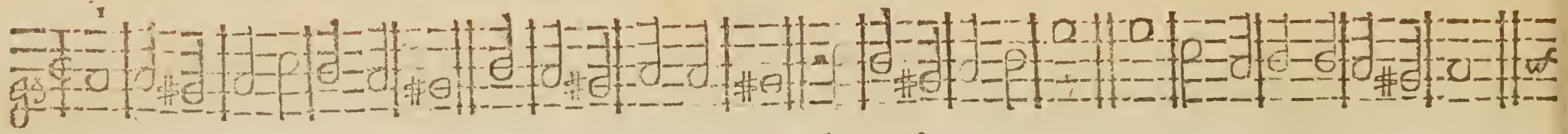
Bleſſed are they that give themſelves,
His *Statutes* to obſerve :
Seeking the LORD with all their Heart,
And never from him ſwerve.— 3. Doubtleſs. &c.

Verſe 4.

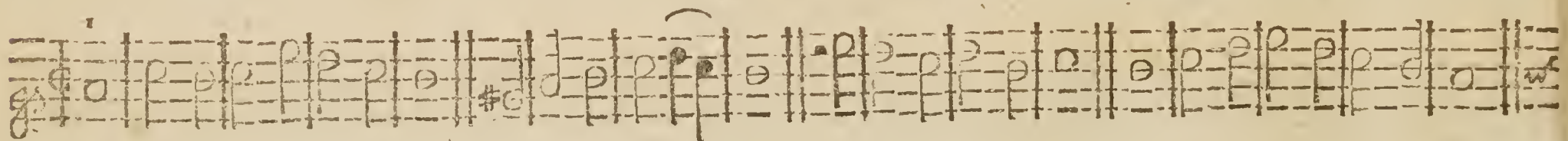
'Tis thy *Commandment* and thy *Will*,
That with attentive Heed :
Thy *Precepts* which are moſt divine,
We learn and keep indeed.— &c.

Southam Tune. PSALM CXXI. Compoſed in *Three Parts.* W. T.

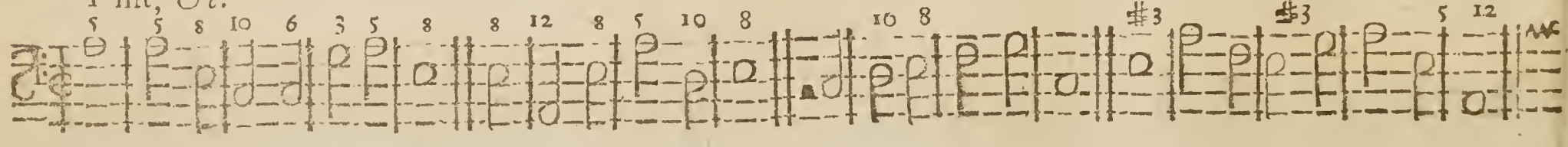
2d. Treble.

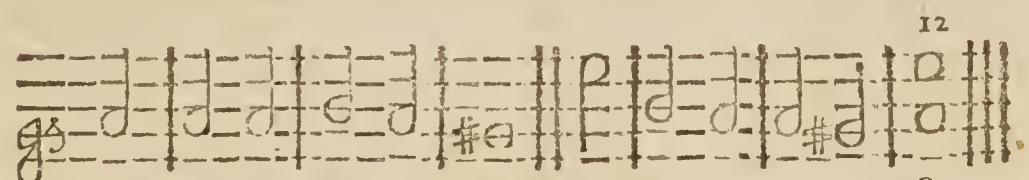


Tenor & Baſſo.

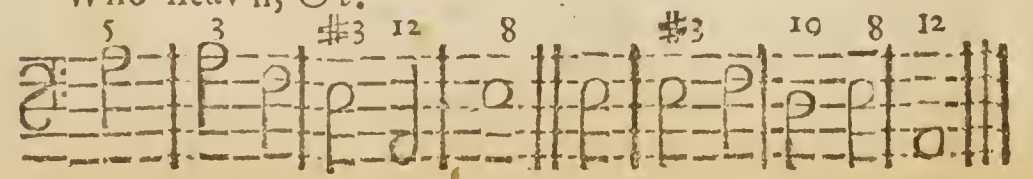


I lift, &c.





Who heav'n, &c.



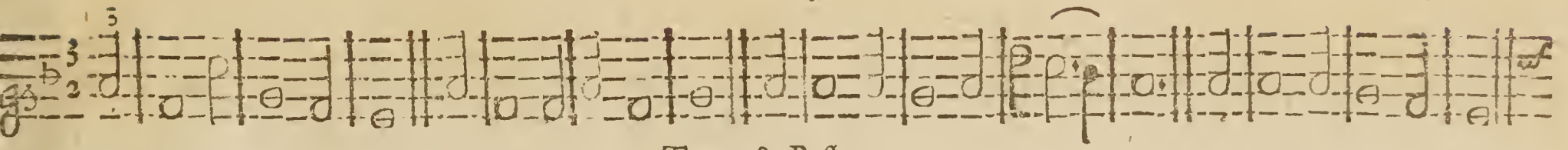
Verſe 1. I Lift mine Eyes to *Sion Hill,*
From whence I do attend,
'Till Succour GOD me ſend :
The mighty GOD me ſuccour will;
Who *Heav'n* and *Earth* did frame,
And *All Things* therein name.

Verſe 2. Thy Foot from ſlip he will preſerve,
And will thee ſafely keep,
For he will never ſleep :
Lo, he that *Iſrael* doth conſerve,
Sleep never can ſurpriſe,
Nor Slumber cloſe his Eyes, — &c.

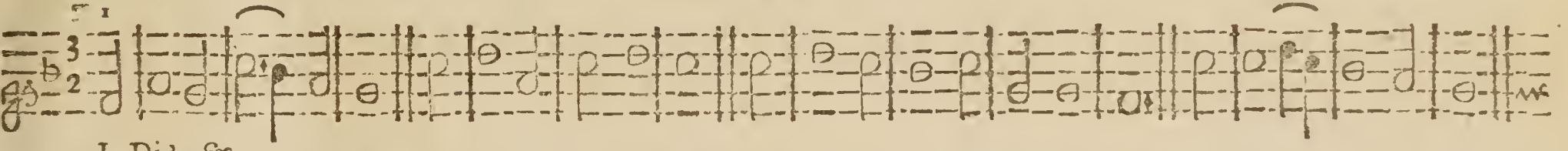
Zabern

Zabern Tune. P S A L M CXXII. Compoſed in *Three Parts.* W. T.

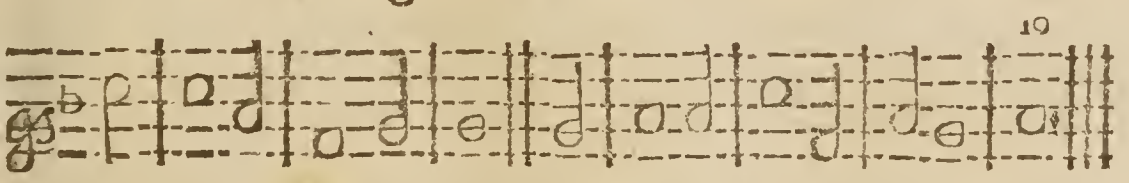
Cantus.



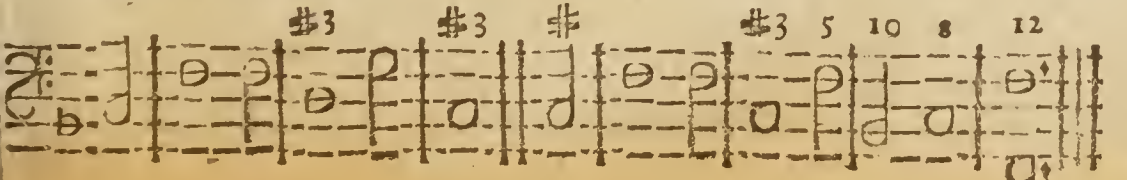
Tenor & Baſſo.



I Did, *&c.*



And in *&c.*



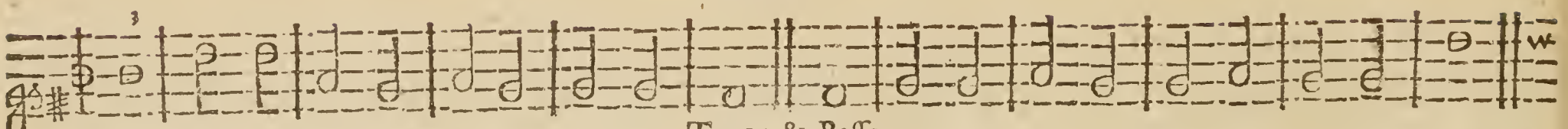
Verſe 1. I Did in Heart rejoice,
To hear the Peoples Voice,
In offering ſo willingly :
For let us up ſay they,
And in the LORD's Houſe pray,
Thus ſpake the Folk full lovingly.

Verſe 2. Our Feet that wandred wide,
Shall in thy *Gates* abide,
O thou *Jeruſalem* full fair !
Which art ſo ſeemly ſet,
Much like a *City* neat,
Whither the People do repair.—*&c.*

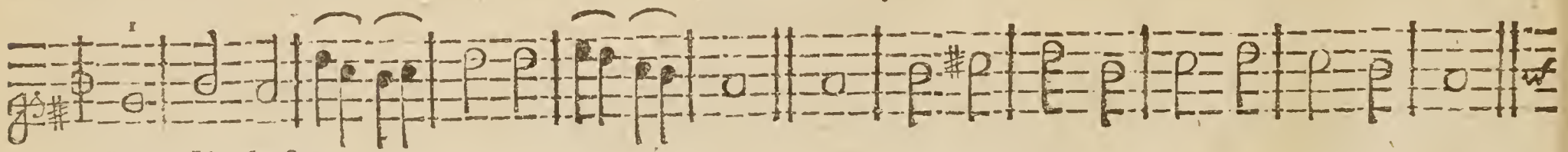
Charlington

Charlington Tune. PSALM CXXIV. Compoſed in *Three Parts.* W. T.

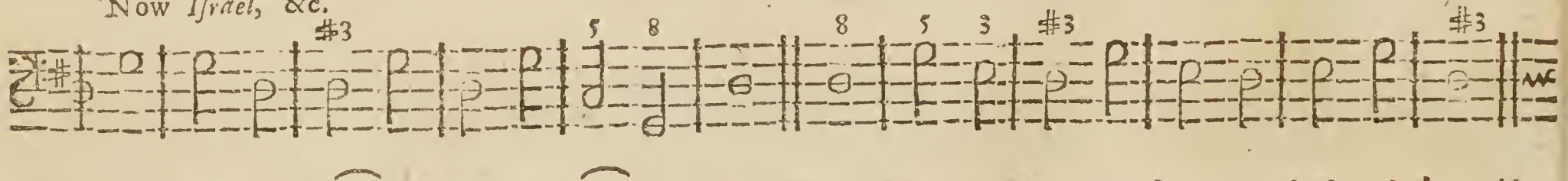
Cantus,



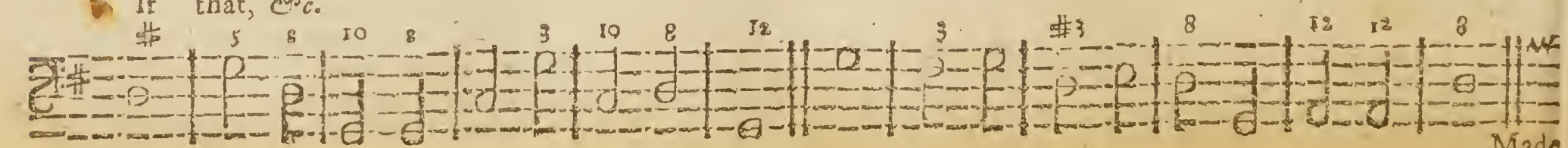
Tenor & Baſſo,



Now *Iſrael,* &c.



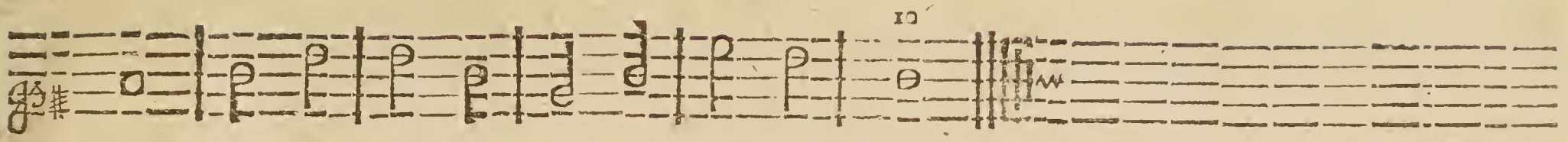
If that, &c.



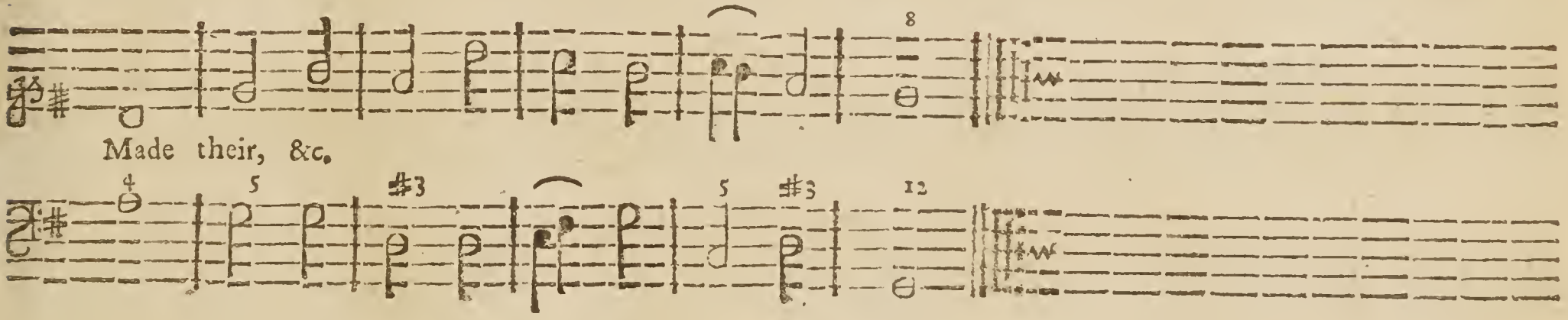
Made

Continued.

Cantus.



Tenor & Baſſo.



Verſe 1.

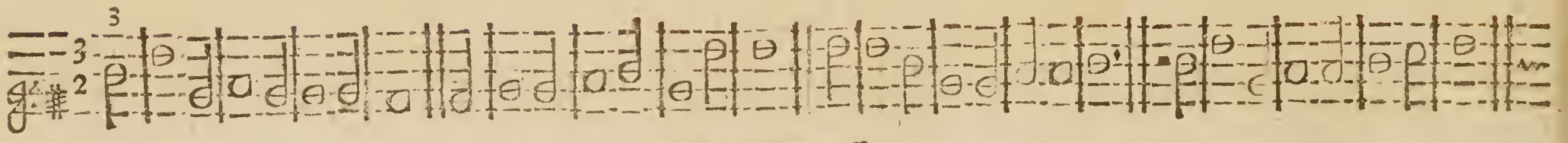
NOW *Iſrael* may ſay, and that truly,
If that the LORD had not our Cauſe mantain'd;
If that the LORD had not our right ſuſtain'd:
When all the World againſt us furiouſly,
Made their Uproars, and ſaid, we ſhould all die.

Verſe 2.

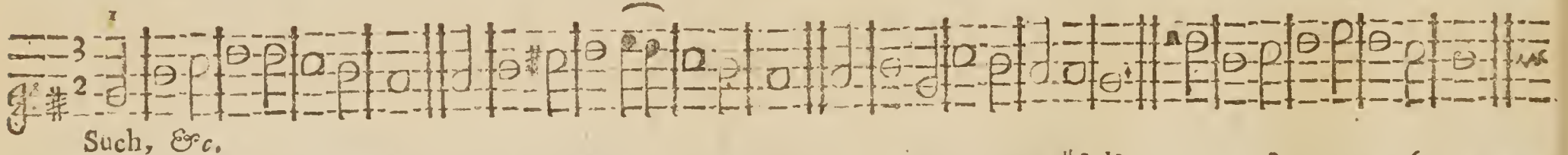
Then long ago they had devour'd us all,
And ſwallow'd quick for ought that we could deem;
Such was their Rage, as we might well eſteem:
And as the *Floods* with mighty Force do fall,
So had they now our Lives ev'n brought to Thrall, &c.

Croydon Tune. PSALM CXXV. Compoſed in *Three Parts.* W. T.

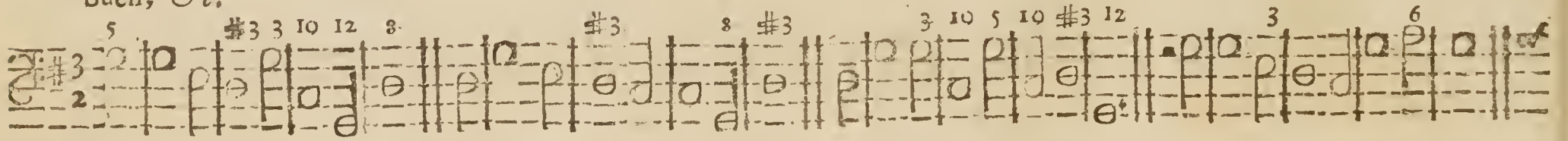
Cantus.

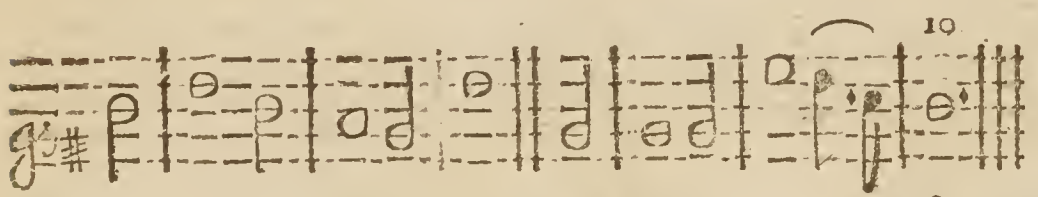


Tenor & Baſſo.

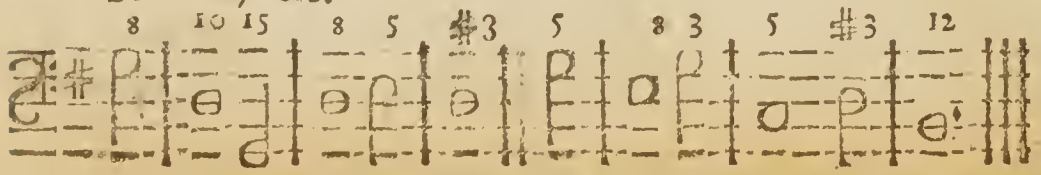


Such, &c.





So that, &c.



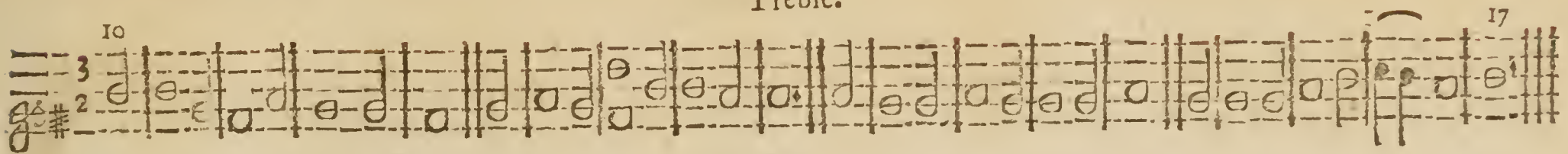
Verſe 1. SUch as in GOD the LORD do truſt,
As *Mount-Sion* ſhall firmly ſtand,
And be removed at no Hand ;
The LORD ſhall count them right and juſt,
So that they ſhall be ſure,
For ever to endure.

Verſe 2. As many *Mountains* huge and great,
Jeruſalem about do cloſe,
So will the LORD do unto thoſe
Who on his godly Will do wait :
Such are to him ſo dear,
They never need to fear. — &c.

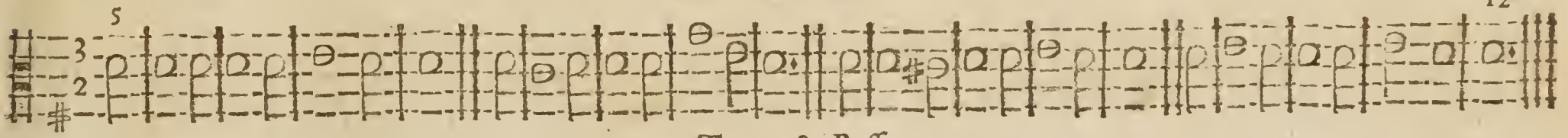
Worminſter

Worminſter Tune. PSALM CXXV. 2*d.* Metre. Compoſed in *Four Parts.* W. T.

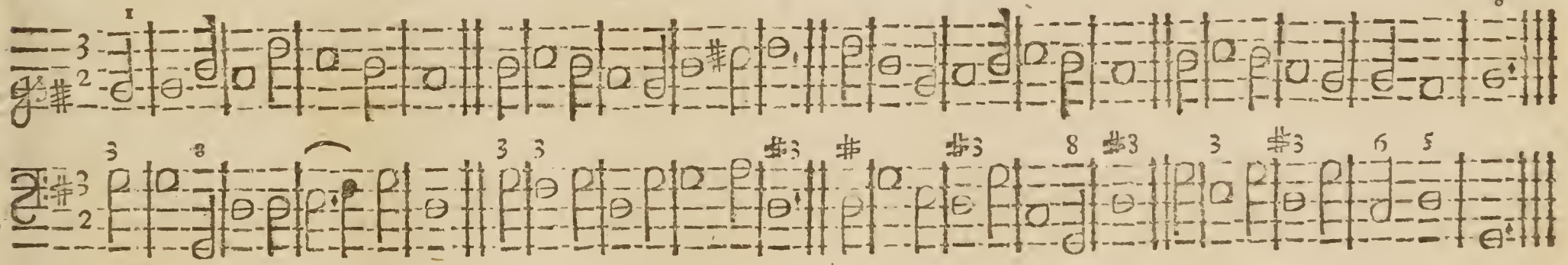
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. THoſe that do place their Confidence,
Upon the LORD our GOD only:
And flee to him for their Defence,
In all their Need and Miſery.

Verſe 2. Their Faith is ſure ſtill to endure,
Grounded on CHRIST the Corner-ſtone:
Mov'd with no Ill, but ſtandeth ſtill,
Stedfaſt like to the *Mount-Sion.*

Verſe 3. And as about *Jeruſalem,*
The mighty *Hills* do it compaſs:
So that no Foes can come to them,
To hurt the *Town* in any Caſe.

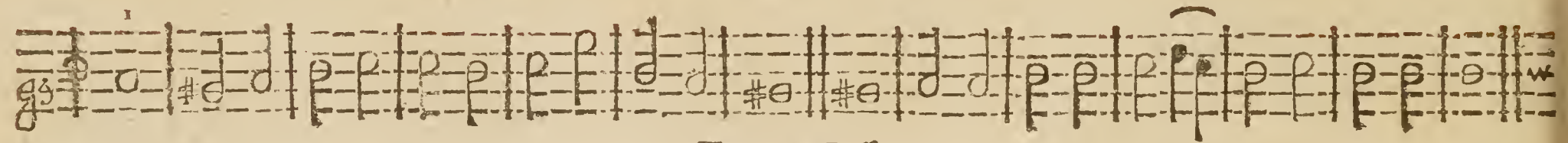
Verſe 4. So GOD, indeed at ev'ry Need,
His faithful People doth defend:
Standing them by aſſuredly,
From this Time forth, World without end.—*&c.*

Yarmouth

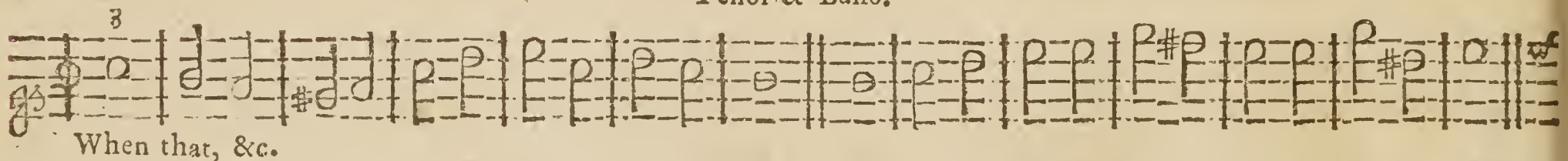
A Compleat Melody: *Or,*

Yarmouth Tune. PSALM CXXVI. Composed in *Three Parts.* W. T.

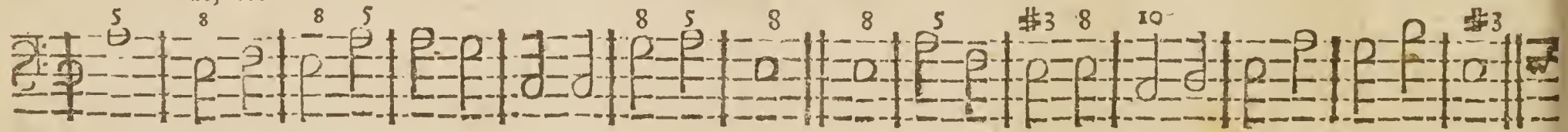
Medius.

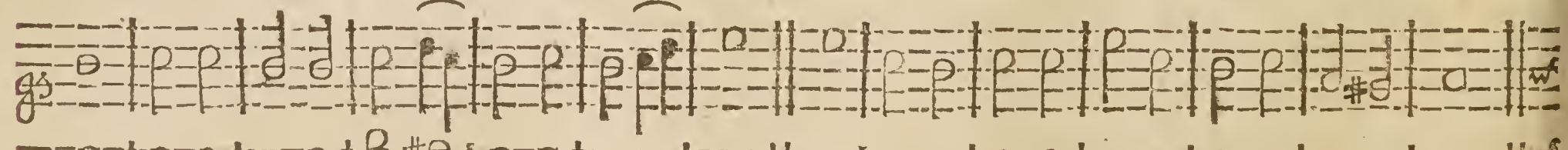


Tenor & Baſſo.

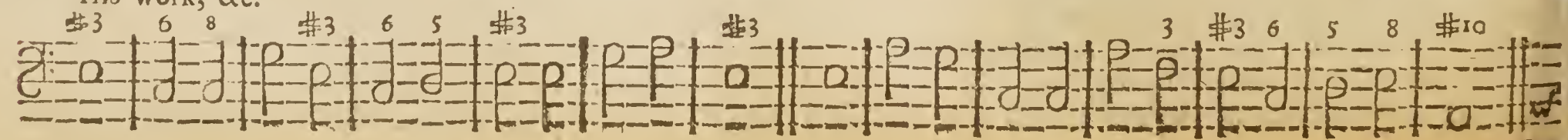


When that, &c.





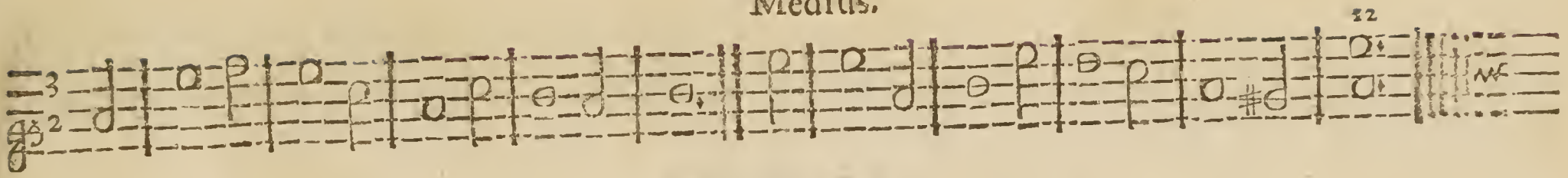
His work, &c.



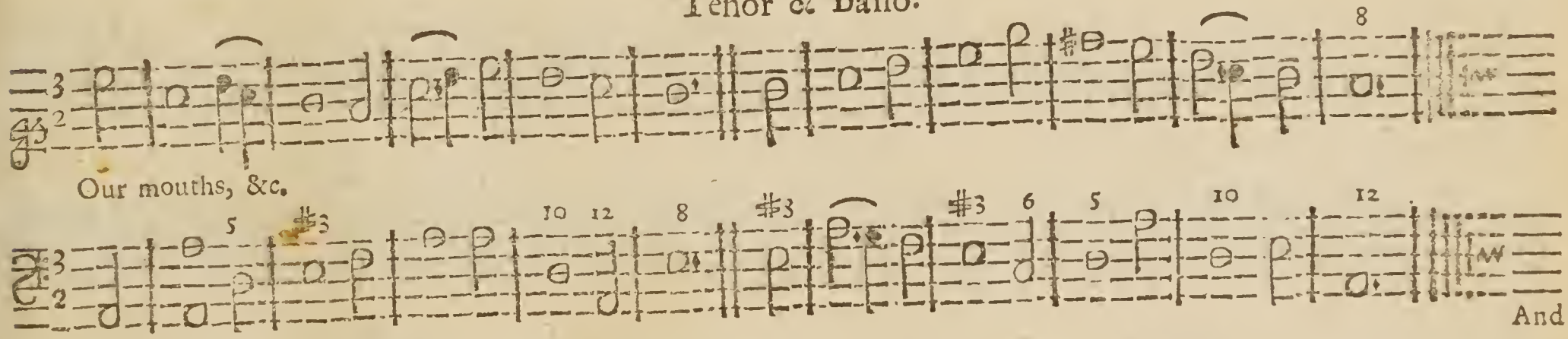
Our

Continued.

Medius.



Tenor & Baſſo.



Verſe 1.

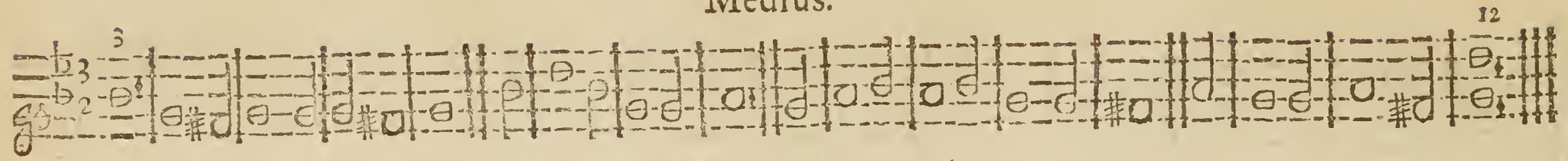
WHen that the LORD, again his *Sion* had forth brought
From Bondage great, and alſo Servitude extream;
His Work was ſuch, as did ſurmount Man's Heart and [Thought,
So that we were much like to them that uſe to dream:
Our Mouths were all with Laughter filled then,
Alſo our Tongues did ſhew us joyful Men.

Verſe 2.

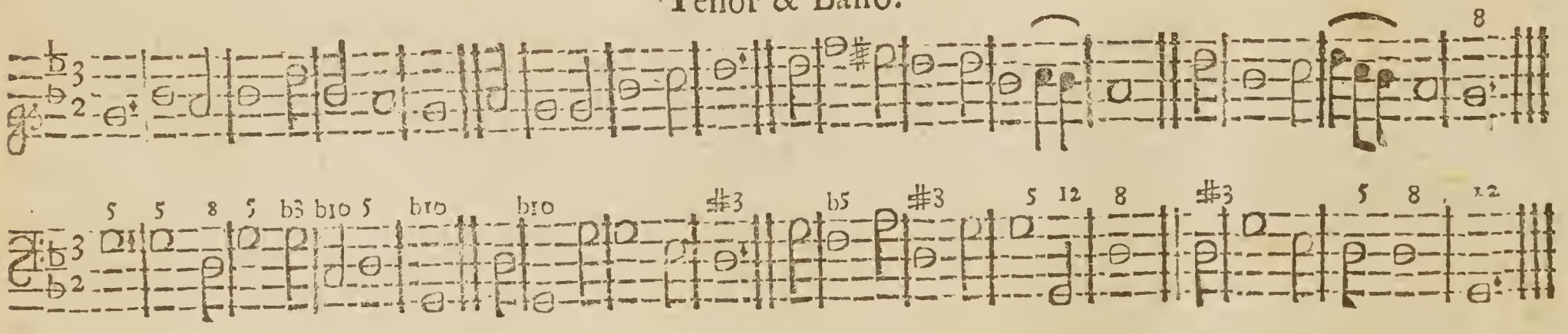
The heathen Folk, were forced then for to confeſs,
How that the LORD, for them alſo great Things had done;
But much more we, and therefore can confeſs no leſs,
Wherefore to Joy we have good Cauſe, as we begun:
O LORD, go forth, thou canſt our Bondage end,
As to Deſarts doſt flowing Rivers ſend, — &c.

Kenchester Tune. PSALM CXXX. Composed in *Three Parts.* W. T.

Medius.



Tenor & Basso.



Verse 1.

LORD, unto thee, I make my Moan,
When Dangers me oppress:
I call, I sigh, complain and groan,
Trusting to find release.

Verse 2.

Hearken, O LORD, to my Request,
Unto my Suit incline:
And let thine Ears, O LORD, be prest,
To hear this *Pray'r* of mine.

Verse 3.

O LORD, our GOD, if thou survey
Our Sins and them peruse:
Who shall escape? or who dare say,
I can my self excuse?

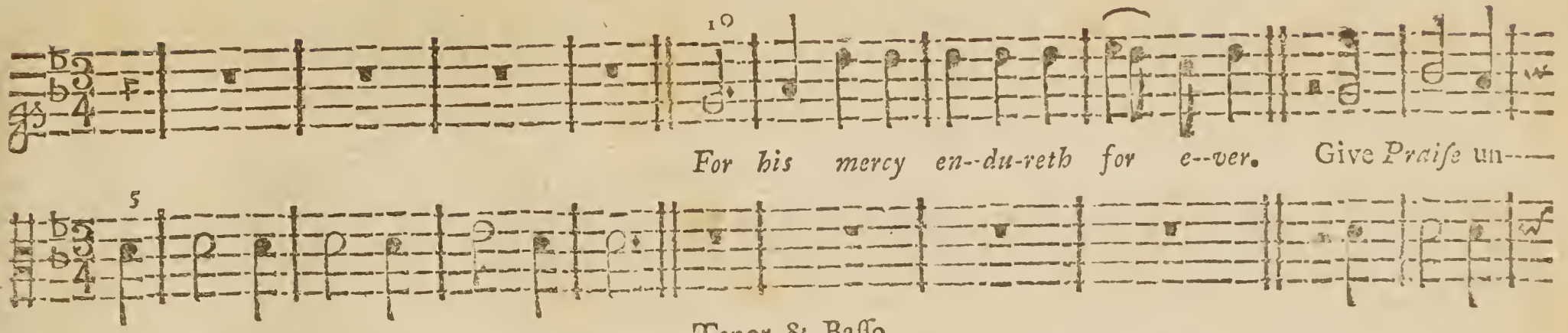
Verse 4.

But thou art merciful and free,
And boundless is thy Grace:
That we might always careful be,
To fear before thy Face. — *&c.*

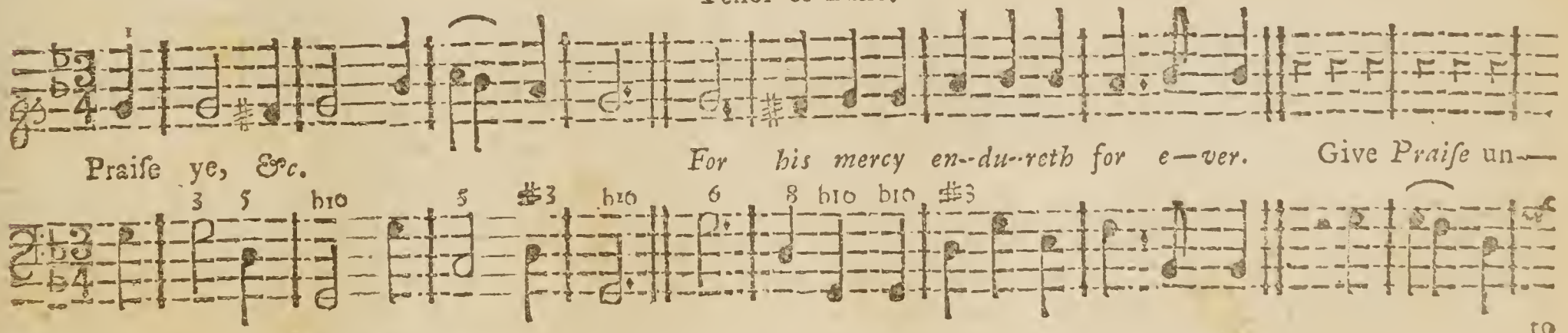
Hinkley

Hinkley Tune. PSALM CXXXVI. Composed in *Four Parts*. W. T.

Treble, & Altus.



Tenor & Baſſo.



Verſe 1, 2.

PRaiſe ye the LORD, for he is good,
For his Mercy endureth for ever.
Give *Praiſe* unto the GOD of gods,
For his Mercy endureth for ever.

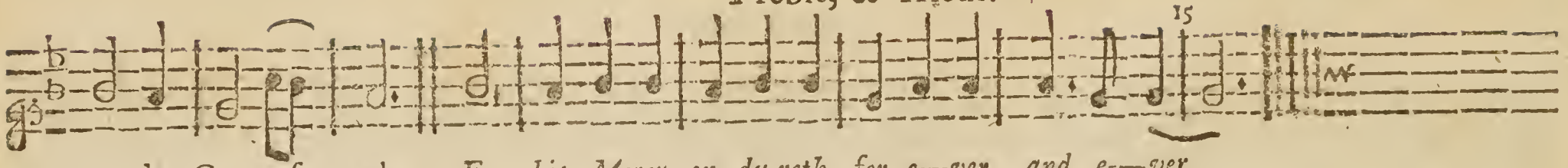
Verſe 3, 4.

Give *Praiſe* unto the LORD of lords,
For his Mercy endureth for ever.
Who only doth great wondrous Works,
For his Mercy, &c.

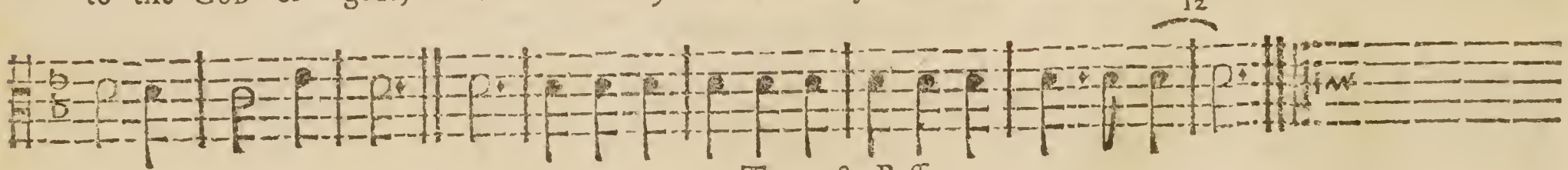
Continued,

Continued.

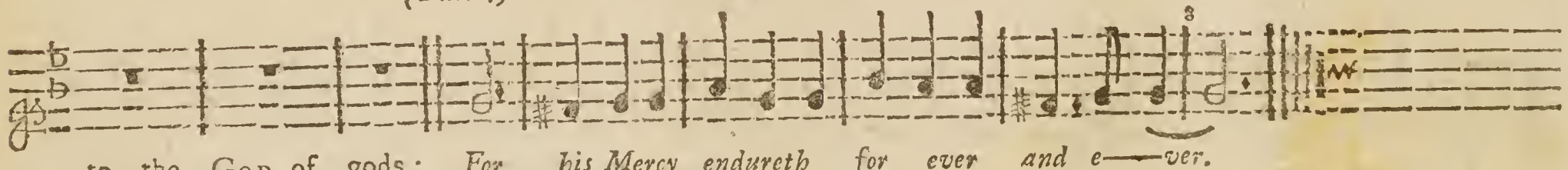
Treble, & Altus.



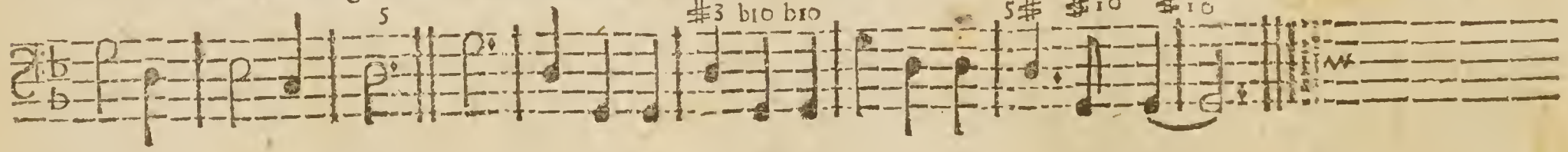
to the God of gods, *For his Mercy en--du-reth for e—ver and e——ver.*



(Tutto.) Tenor & Baſſo.



——to the God of gods: *For his Mercy endureth for ever and e——ver.*



Verſe 5, 6.

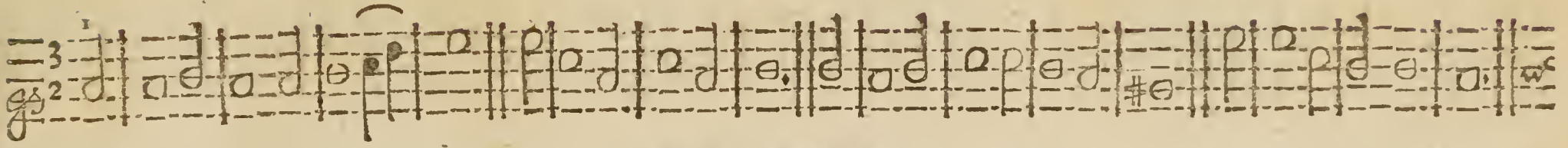
Who by his Wiſdom made the Heav'ns,
For his Mercy, &c.
Who on the Waters ſtretch'd the Earth,
For his Mercy, &c.

Verſe 7, 8.

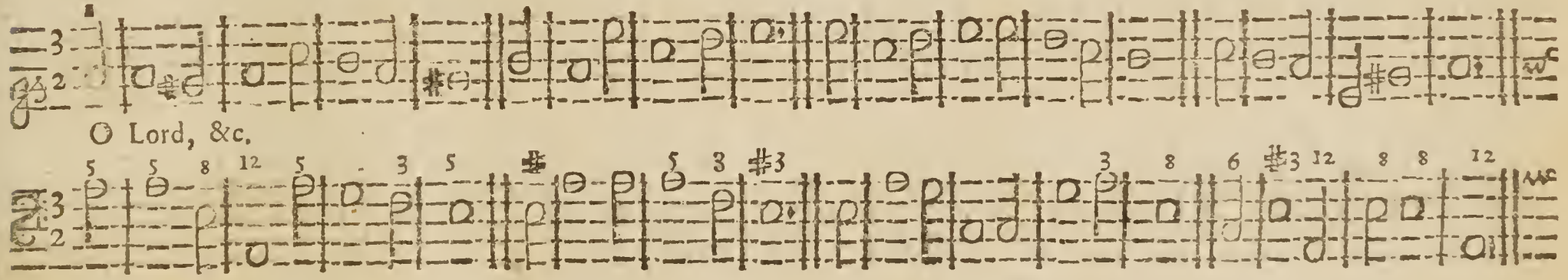
Who made great *Lights* to ſhine abroad,
For his Mercy, &c.
The *Sun* to rule the lightſom Day,
For his Mercy endureth for ever and ever. — &c. *Green-*

Greenborough Tune. P S A L M CXXXIX. Compoſed in *Three Parts.* W. T.

Medius.



Tenor & Baſſo.



Verſe 1.

O Lord, thou haſt me try'd and known,
my ſitting down doſt know :
My riſing up, and Thoughts far off,
Thou underſtand'ſt alſo.— 2. My Paths, &c.

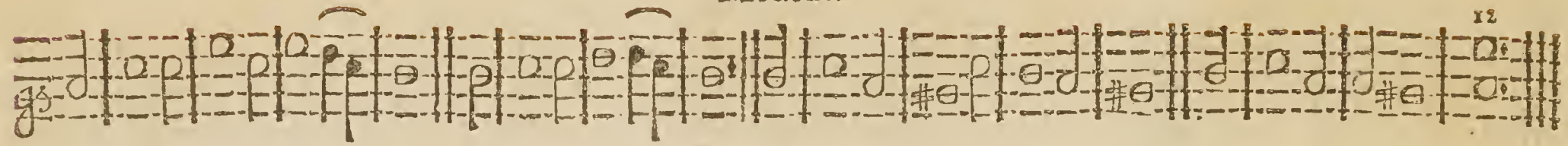
Verſe 3.

No word is in my Tongue, O Lord,
That is not known to thee :
Thou haſt beſet me round about,
And laid thy Hand on me.— 4. Such,— &c.

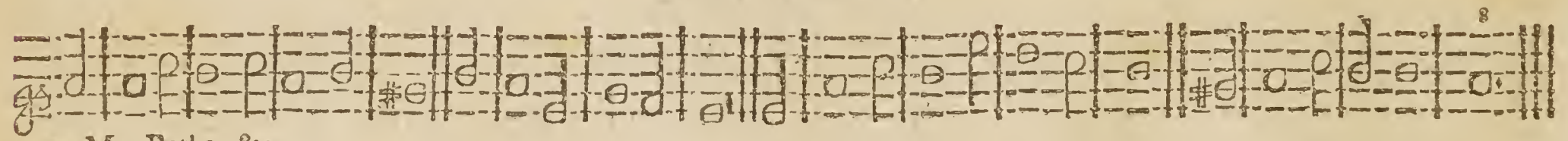
Continued.

Continued.

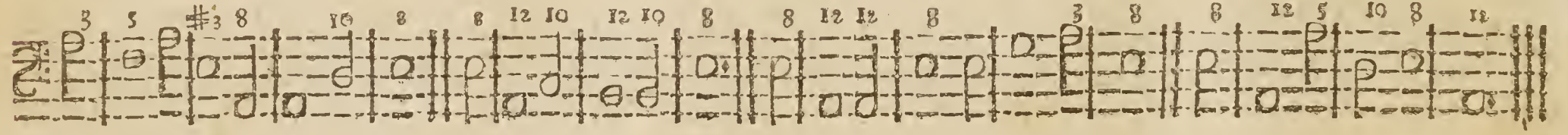
Medius.



Tenor & Baſſo.



2. My Paths, &c.



Verſe 2.

My Paths, yea, and my Bed likewiſe,
Thou art about always :
And by familiar Cuſtom art,
Acquainted with my Ways. — 3. No, *&c.*

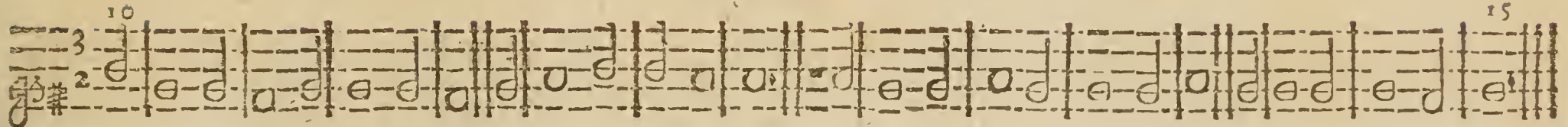
Verſe 4.

Such Knowledge is too wonderful,
And paſt my Skill to gain ;
It is ſo high, that I unto,
The ſame cannot attain. —— *&c.*

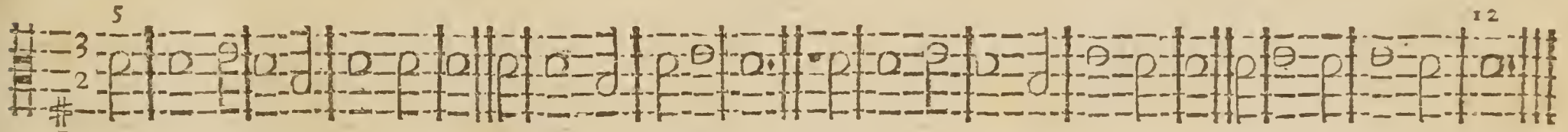
Zealand

Zealand Tune. PSALM CXLVI. Compoſed in *Four Parts.* W. T.

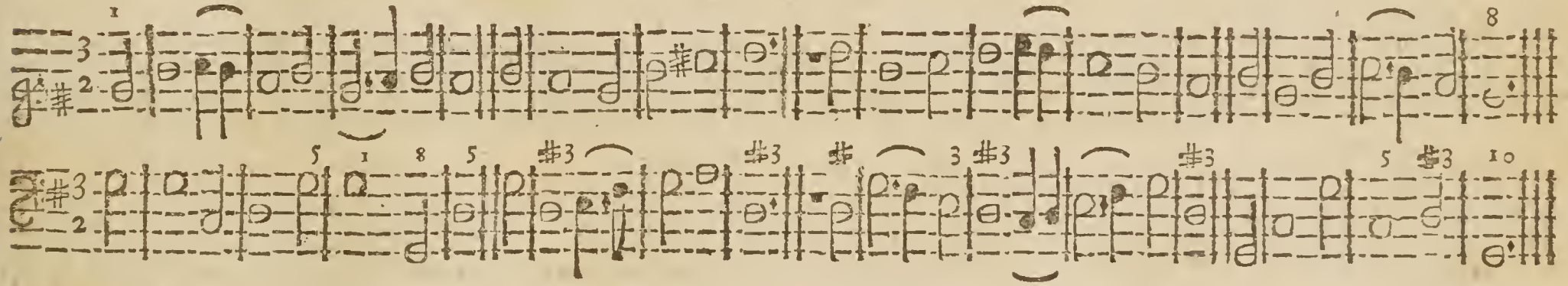
Treble.



Alto.



Tenor & Baſſo.



Verſe 1. MY Soul praiſe thou the LORD always,
My GOD I will confeſs:
Whilſt Breath and Life prolong my Days,
My Tongue no Time ſhall ceaſe.

Verſe 2. Truſt not in worldly Princes then,
Tho' they abound in Wealth:
Nor in the Sons of mortal Men,
In whom there is no Health.

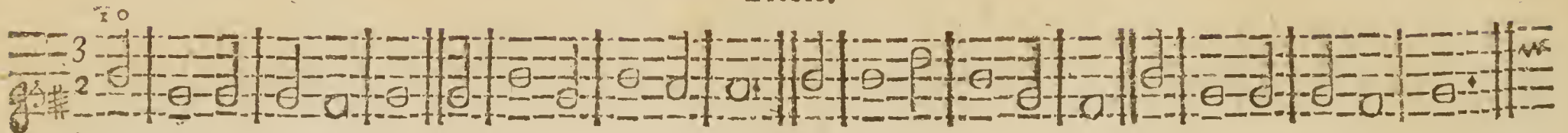
Verſe 3. For why? their Breath doth ſoon depart,
To Earth anon they Fall:
And then the Counſels of their Heart,
Decay and periſh all.

Verſe 4. Bleſſed and happy are all they,
Whom *Jacob*'s GOD doth aid:
And he whoſe Hope doth not decay,
But on the LORD is ſtaid, — &c.

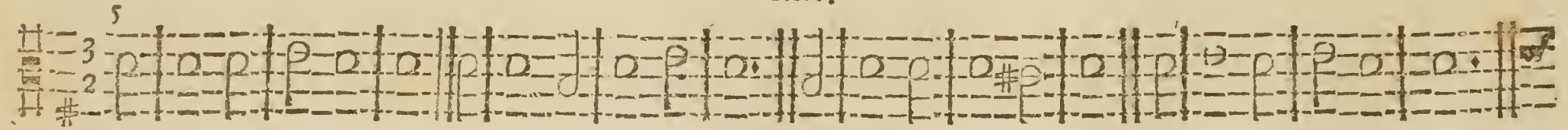
Manſield

Mansfield Tune. PSALM CXLVIII. Compoſed in *Four Parts.* W. T.

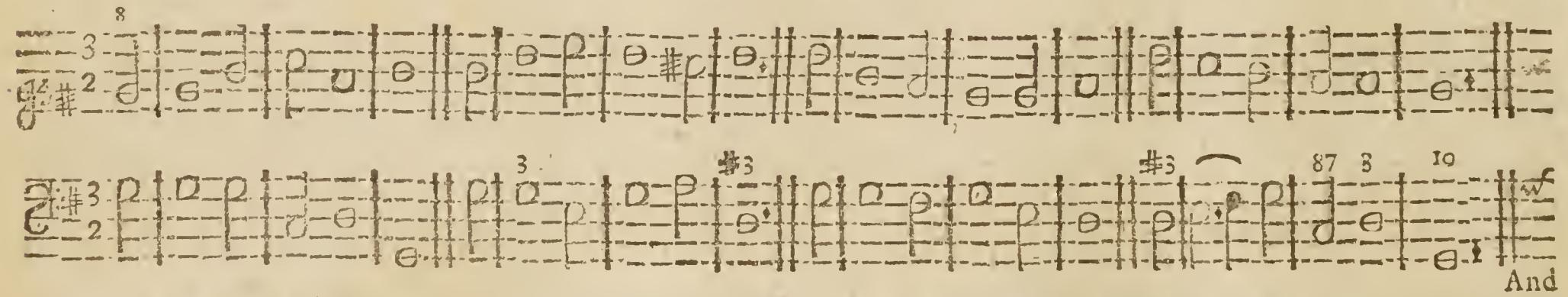
Treble.



Alto.



Tenor & Baſſo.



And

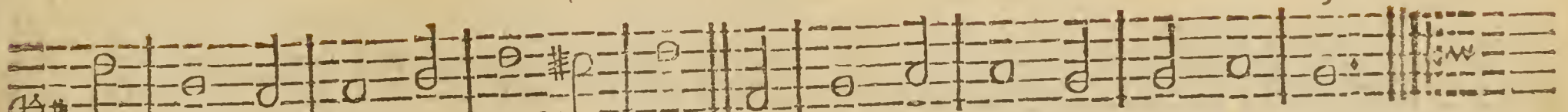
Verſe 1. GIve Laud unto the LORD,
From Heav'n that is ſo high ;
Praiſe him in Deed and Word,
Above the ſtarry *Sky* :
And alſo ye,
His Angels all,
Armies royal,
Praiſe joyfully.

Verſe 2. *Praiſe* him both *Moon* and *Sun*,
Which are ſo clear and bright ;
The ſame of you be done,
Ye glittering *Stars* of Light :
And you no leſs,
Ye *Heav'ns* moſt fair,
Clouds of the Air,
His Laud expreſs.

Con-

Continued.

Treble.



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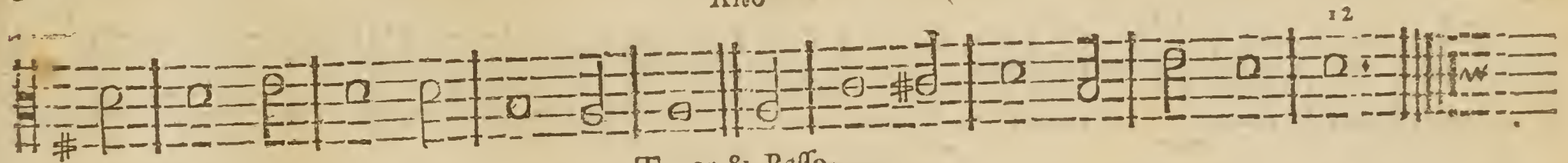

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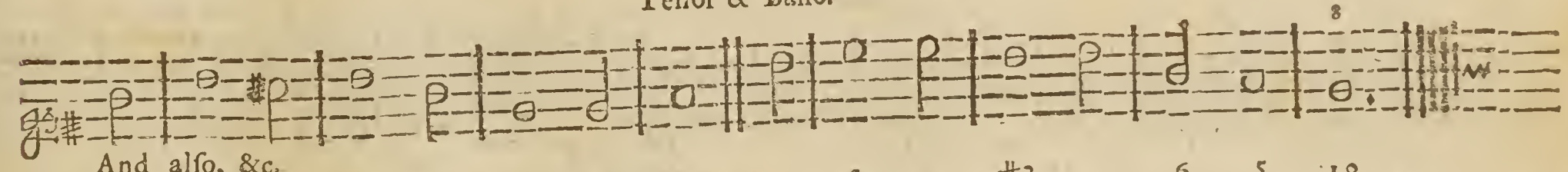
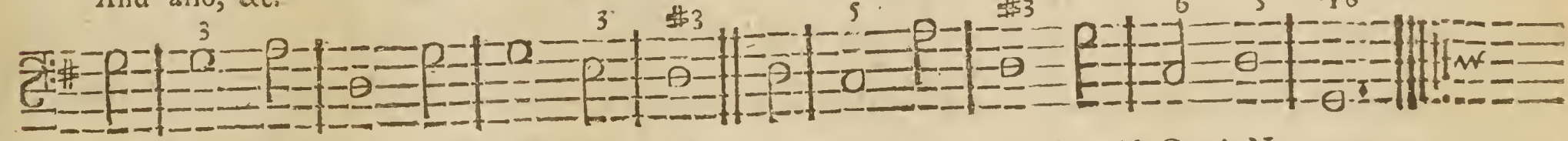


And alſo, &c.



Verſe 3. For at his *Word* they were,
All formed as we ſee ;
At his *Voice* did appear,
All Things in their Degree ;
Which he ſet faſt,
To them he made,
A *Law* and *Trade*,
Always to laſt.

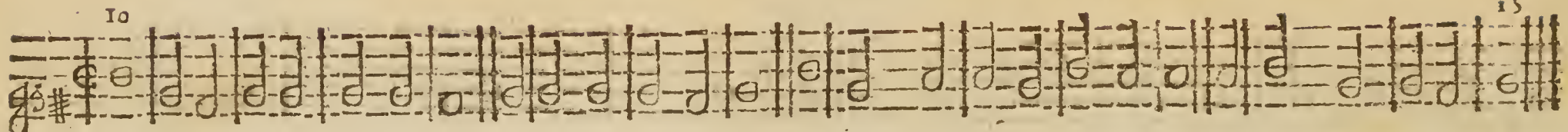
Verſe 4. Extol and *praiſe* GOD's Name,
On Earth, ye *Dragons* fell ;
All *Deeps* do ye the ſame,
For it becomes ye well :
The ſame do ye,
Fire, *Hail*, *Ice*, *Snow*,
And *Storms* that blow,
At his Decree.—*&c.*

Upingham

A Compleat Melody : *Or,*

Upingham Tune. PSALM CXLIX. Compoſed in *Four Parts.* W. T.

Treble.



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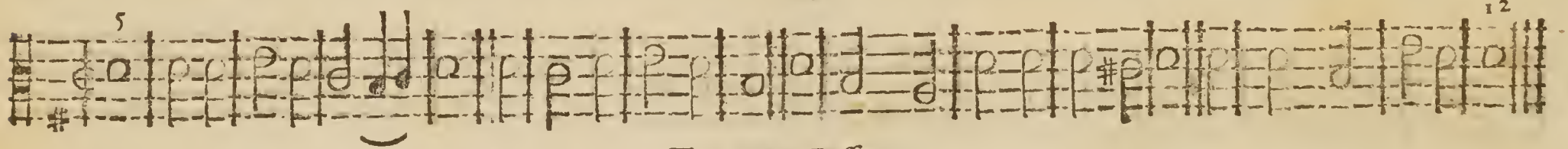
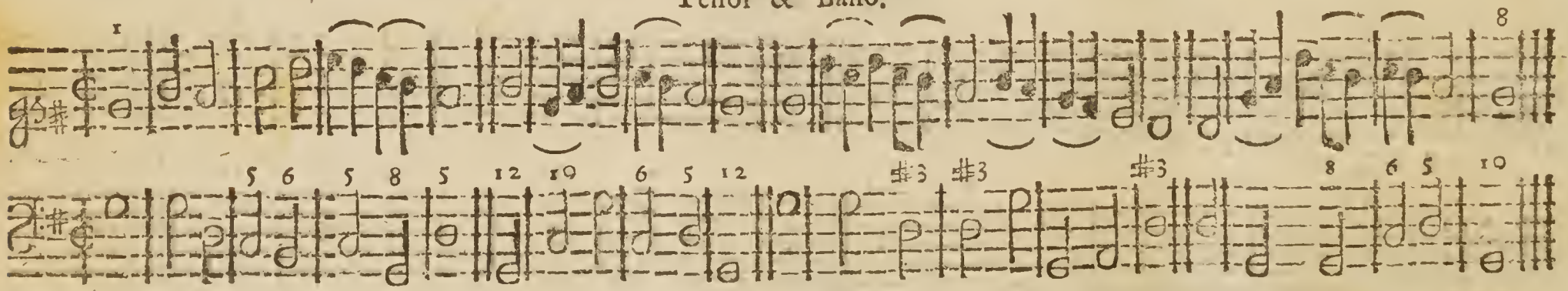


Tenor & Baſſo.



Verſe 1. SIng ye unto the LORD our GOD,
A new rejoycing Song :
And let the *Praiſe* of him be heard,
His holy *Saints* among.

Verſe 2. Let *Iſrael* rejoyce in GOD,
And *Praiſes* to him ſing :
And let the Seed of *Sion* be,
Moſt joyful in their King

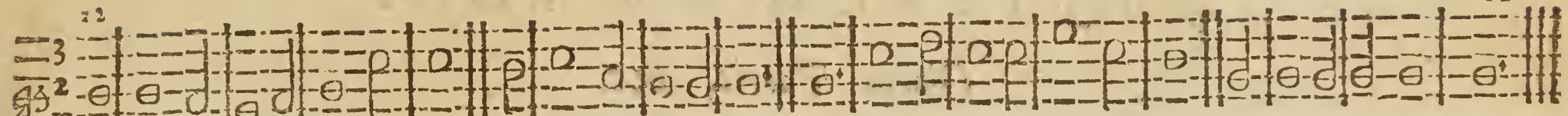
Verſe 3 Let them ſound *Praiſe,* with *Voice* of *Lute,*
Unto his holy Name :
And with the *Timbrel* and the *Harp,*
Sing *Praiſes* to the ſame.

Verſe 4. For why ? the LORD his Pleaſure all,
Hath in his People ſet :
And by *Deliv'rance* he will raiſe
The Meek to *Glory* great.—*&c.*

Colcheſter

Colchester Tune. P S A L M CL. Composed in *Four Parts*. W, T.

Treble.



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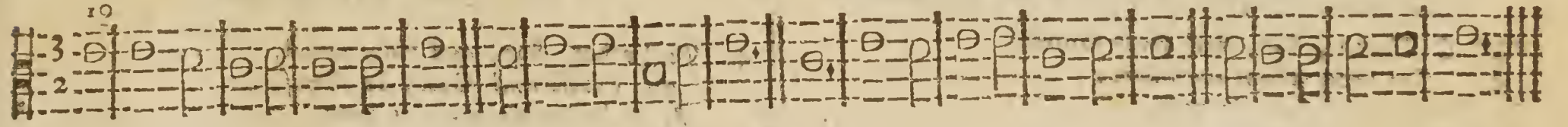
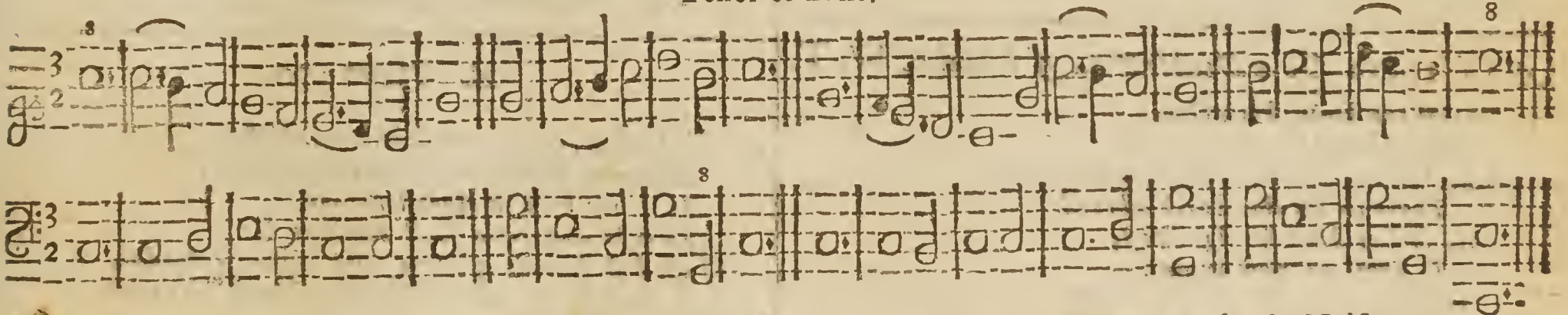


Tenor & Basso.



Verse 1. YIeld unto God the mighty Lord,
Praise in his Holiness:
And in the Firmament of his
Great Pow'r praise him no less.

Verse 2. Advance his Name, and praise him in
His mighty Acts always:
According to his Excellence,
And Greatness give him *Praise*.

Verse 3. His *Praises* with the Princely Noise,
Of sounding *Trumpets* blow:
Praise him upon the *Viol* and
Upon the *Harp* also.

Verse 3. *Praise* him with *Timbrel* and with *Flute*,
Organs and *Virginals*:
With sounding *Cymbals praise* ye him,
Praise him with loud *Cymbals*.—&c.

Here follows Fourteen GLORIA PATRIS, *suited to the* Measures *of every* PSALM *in the* BOOK.

Gloria Patris, &c.

Common Measure of 8 and 6 Syllables.

TO Father, Son, *and* Holy Ghoſt,
The God *whom we adore:*
Be Glory, *as it was, is now,*
And ſhall be evermore.

As Pſ. 108th. *To a Double Tune of 8 and 6.* W. T.

2. *Unto the Holy, Holy One,*
The Univerſal God:
Be Glory, Praiſe, *and* Worſhip *done,*
Through all the Earth abroad.
As it has been in Ages paſt,
Is now, as firſt begun:
Glory *and* Praiſe *ſhall ever laſt,*
'Till Time his Courſe has run.

As Pſalm 25. W. T.

3. *To* Father, *and the* Son,
And holy Ghoſt *therefore:*
And Spir't *be* Praiſe *as firſt begun,*
Henceforth, for evermore.

As Pſalm 51, *all* 8ths.

4. *To* Father, Son, *and* Holy Ghoſt,
All Praiſe *and* Glory *be therefore:*
As in beginning was, is now,
And ſhall remain for evermore.

As Pſalm 50.

5. *To* Father, Son, *and* Spirit *ever bleſt,*
Immortal Praiſe *and* Glory *be addreſt;*
As it has been in Ages long ago,
So it is now, and ſhall continue ſo:
To the laſt bounds of Date, and Time *extended,*
And ſhall be ſo when Time *his Courſe has ended.*

As Pſalm 104.

6. *To* Father, Son, Spir't *all* Praiſe *be addreſt,*
By Angels *and* Saints *of ev'ry Degree:*
To God *in* Three Perſons, *one* God *ever bleſt,*
As it has been, now is, and ever ſhall be.

Gloria Patri's, &c.

As Pſalm 111. W. T.

7. *To* God *the* Father, Son,
And Spirit, Three *in* One,
All Praiſe *and* Glory *be:*
As'twas in Ages paſt,
Is now, and ſo ſhall laſt,
To all Eternity.

As Pſalm 112.

8. To God Almighty, Father, Son,
And Comforter *the* Holy Ghoſt;
Be Honour, Praiſe, *and* Worſhip *done,*
By Saints *and* Angels *ſacred Hoſt:*
As 'twas in Ages heretofore,
Is now, and ſhall be evermore.

To Pſalm 113.

Sing the ſame as to *Pſ.* 51. to the 4 laſt Lines.

As Pſalm 121.

9. *To* Father, Son, *and* Holy Ghoſt,
Th' eternal Three *in* One;
Be all Obeiſance done,
By Saints *and* Angels *ſacred Hoſt:*
As 'twas, it ſo ſhall be,
Henceforth, Eternally.

As Pſalm 122. W. T.

10. *All* Praiſe *to* Father, Son,
Him Praiſe *as firſt begun,*
And to the Holy Ghoſt *therefore:*
For it begun the ſame,
And ever ſhall remain,
World without end, for evermore.

As Pſalm 124.

11. *To* God *moſt high, the* Father, *and the* Son,
And Holy Ghoſt, *all* Worſhip, Thanks, *and* Praiſe,
Be Glory *now, as was in former Days:*
From Time's *firſt Date as always has been done,*
And ſhall be ſo 'till Time *his Courſe has run.*

As Pſalm 125. *Firſt Metre.*

12. *To* Father, Son, *and* Holy Ghoſt,
The bleſt eternal Three *in* One,
Be Honour, Praiſe *and* Worſhip:
Rejoyce in God, *ye ſacred* Hoſt,
For it begun the ſame
And ever ſhall remain.

Gloria Patris.

As Pſalm 126. W. T.

13. *All* Glory *be unto the* Father, *and the* Son,
And Holy Ghoſt; *be* Honour, Thanks, *and alſo* Praiſe;
Ev'n as it was, when Time *and Date it firſt begun,*
So it is now, and ſhall remain, henceforth always:
One GOD *we'll ſtill adore in* Trinity,
Whoſe boundleſs Love *endures Eternally.*

As Pſalm 148. W. T.

14. *To* GOD *the* Father, Son,
And to the Holy Ghoſt;
Be Praiſe *as firſt begun,*
Sing *all ye ſacred* Hoſt:
Praiſe GOD *on high, as it has been,*
So ſhall remain, Eternally.

Note, *That the* Hymns, *&c. that follow the* Book *of* Pſalms, *may be ſung to any of the foregoing* Tunes *of the like* Meaſures.

The End of the Second BOOK.

ERRATA.

Page 13. the 3d *Note* of the *Baſſo* ſhould be in the lower Space, A. Page 32. the firſt *Note* of the laſt *Line* of the *Baſſo* ſhould be on the middle Line, D. Page 36. the 13th *Note* of the *Cantus* ſhould be on the middle Line, B. *Note*, that the Word *Moral-Philoſophy*, in the Title-Page, ſhould be *The Beauty of Holineſs.*

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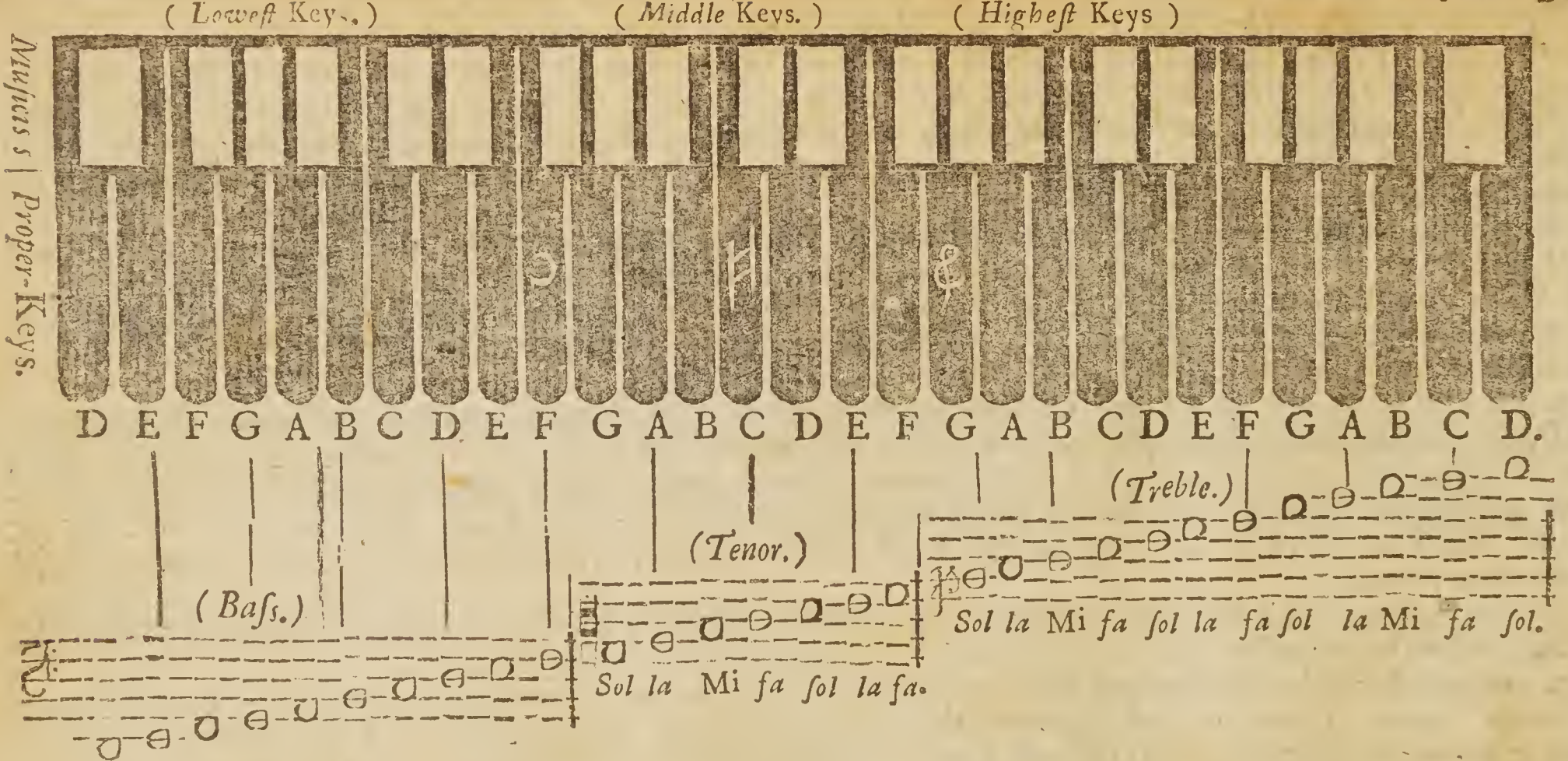

Explanation.—This *Scale* is drawn in a very curious Form in the 3 uſual *Cliffs* ; The Vocal-*Scale* by way of *Sol-Fa*, and the *Inſtrumental Scale* by way of *Letters :* The *Proper-Keys* are commonly *Black*, and *Tuned* according to common *Scale* of Muſick ; all 8ths, or *Octaves* being the very ſame again both above and below.—The *Muſic's*, are commonly *white*, and made of *Ivory*, and are *Tuned Semi*, or *Half-Tones*, being fixed between the *Whole Tones* ; and uſed to make any *Proper-Key* or *Note*, either *flat* or *ſharp*.— Obſerve, That in the *Syſtem* of every 8th, or *Octave*, there are two *Semi*, or *Half Tones* fixed in the *Proper-Keys*, *viz.* from *B* to *C*, and from *E* to *F*; all the reſt being *Whole Tones* (in every *Octave*) both above and below ; unleſs they be *Tranſpoſed* to other Places by the help of *Flats*, or *Sharps* ; which the *Gamut*, and other *Rules* before mention'd, will plainly demonſtrate, *&c.* —— Yours, W. Tans'ur.

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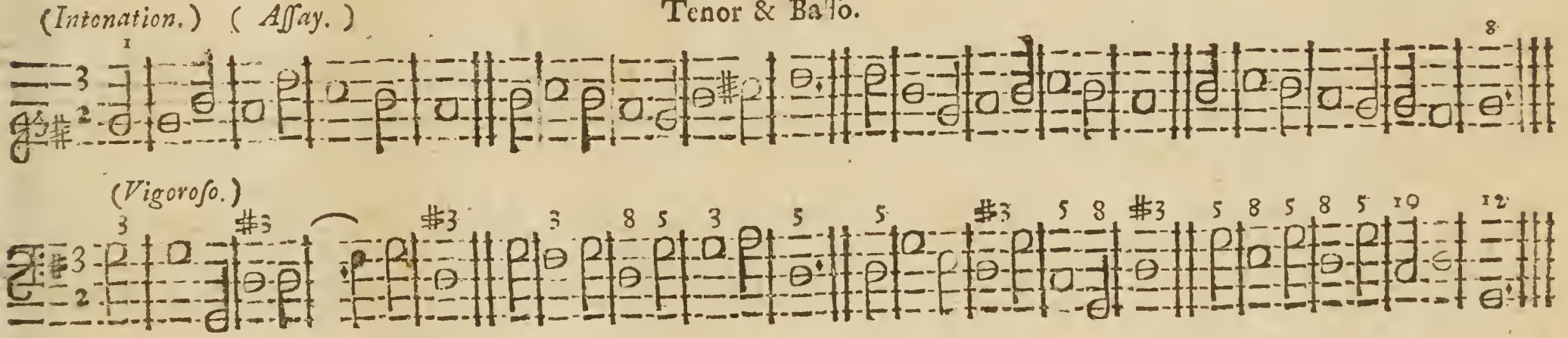


I.

With *Heart* and *Voice* let us accord,
To *Bless* and *Praise* thy Name, O *Lord*:
For all the *Benefits* which thou
Upon us daily dost bestow.

II

But chiefly for that *Gift* alone,
In giving us thy only *Son*:
Our *Nature* on him for to take,
Our Peace with thee, O *Lord*, to make.

III.

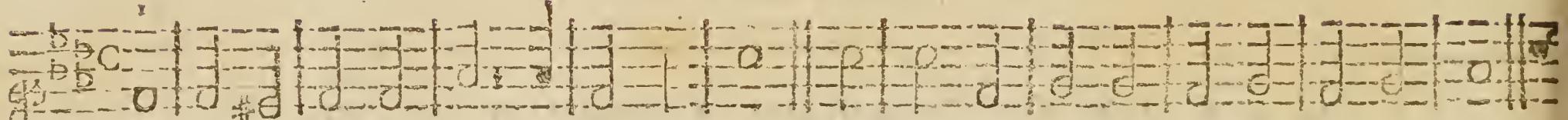
Then let us Mortals here on Earth,
Now for to *Celebrate* his *Birth*:
With one accord, joyn *Heart* and *Voice*,
And with the *Host* of Heav'n rejoyce.

IV.

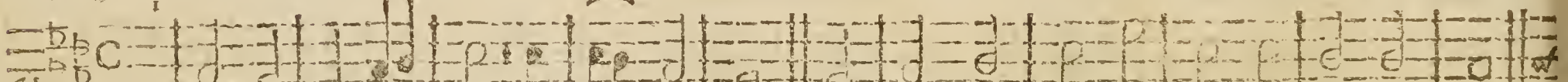
With *Angels* and *Arch-Angels* sing,
The *Praises* of our Heav'nly King:
Hal—le—lu—jah, Hal—le—lu—jah,
Hal—le—lu—jah, Hal—le—lu—jah.

II. An H Y M N. On *Good-Friday.* Compoſed in *Three Parts.* W. T.

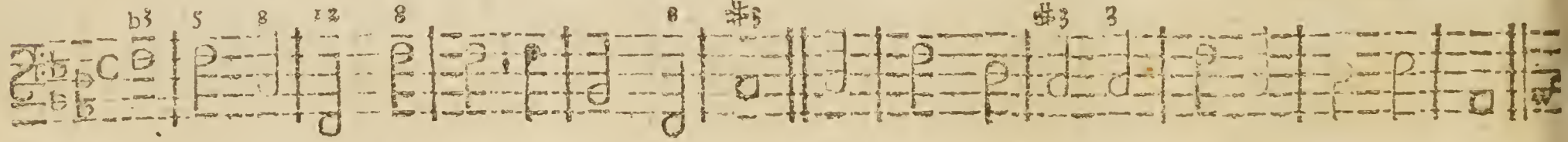
Cantus.



(*Legerment.*) Tenor & Baſſo.



Oh! Bear, &c.



I.

O H! bear in Mind how CHRIST was crucify'd,
And how the *Jews* our *Sav'our* did deride:
Nail'd to the *Croſs* he was, with *Arms* out ſtretch'd,
Thro' Pangs of *Death*, deep Groans and Sighs he fetch'd.

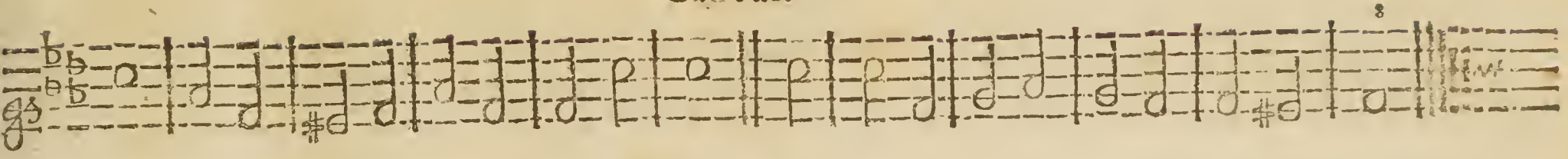
II.

Whoſe ſacred *Voice*, this doleful Sound did cry,
Eli, Eli, La-ma ſa-bac-tha-ni:
Which pow'rful *Notes*, all Thunders did out do,
Rending the *Rocks*, and *Temple Vail* in two.

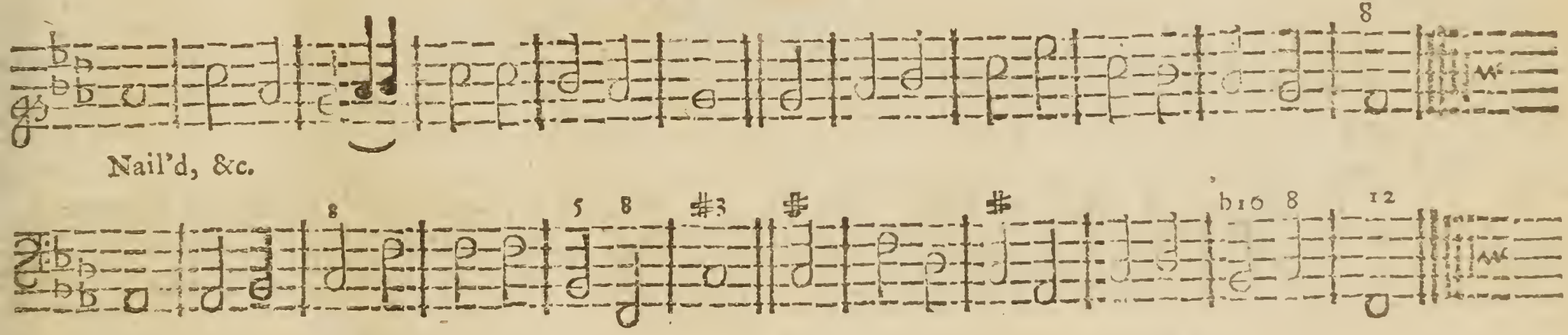
Continued.

Continued.

Cantus.



Tenor & Baſſo.



III.

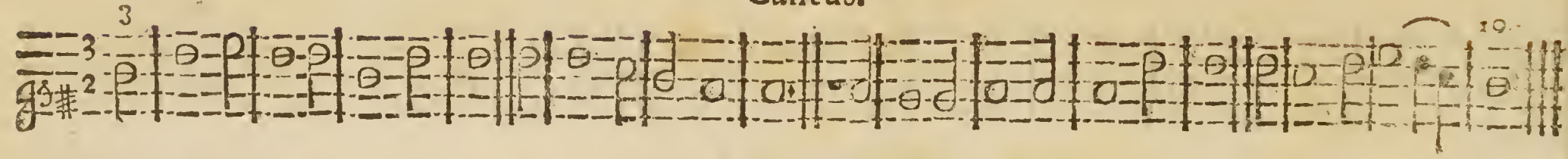
Which made the *Earth* to ſhake, and alſo thoſe,
Who had been long in *Graves* forthwith aroſe:
Give up the *Ghoſt*, then did our SAV'OUR dear,
And thro' his tender *Side*, they thruſt a *Spear*.

IV.

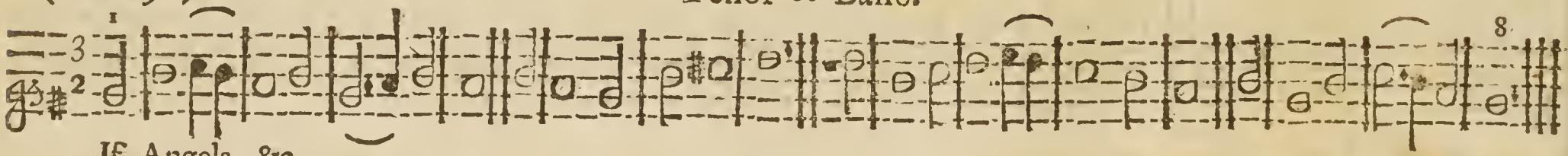
From theſe *Five Wounds* that iſſu'd from his Veins,
Flows *Bread* of Life, and *Wine* that entertains
His *Holy Saints*; if they receive it juſt,
And in GOD's holy Name, do put their Truſt.

III. An HYMN. On *Easter-Day.* Compoſed in *Three Parts.* W. T.

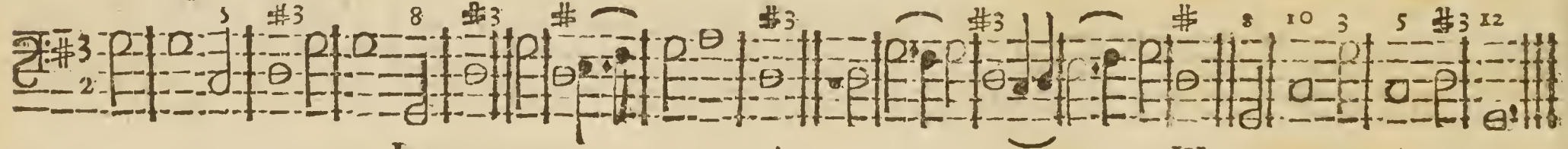
Cantus.



(*Gratioſo.*) Tenor & Baſſo.



If Angels, &c.



I.

IF *Angels* ſung our SAVO'UR's *Birth,*
On that Auſpic'ous *Morn:*
We may well imitate their *Mirth,*
Now he again is *Born.*

II.

CHRIST being Rais'd by Pow'r divine,
And reſcu'd from the *Grave:*
Shall die no more, *Death* ſhall on him
No more Dominion have.

III.

For that he dy'd, 'twas for our Sins,
He once vouchſaf'd to die:
But that he lives, he lives to GOD,
For all Eternity.

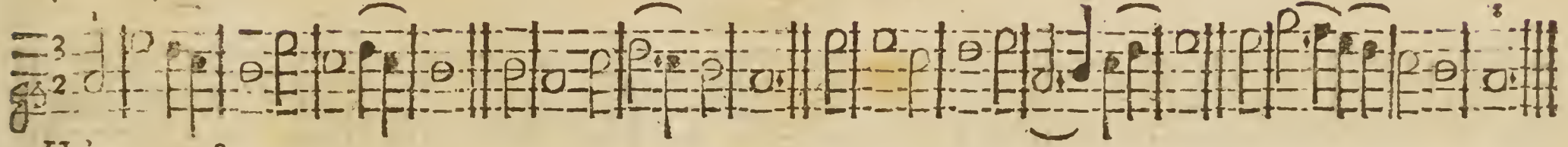
IV.

So count yourſelves as dead to Sin,
But graciouſly reſtor'd:
And made, henceforth, alive to GOD,
Thro' JESUS CHRIST our LORD. — *To Father,* &c.

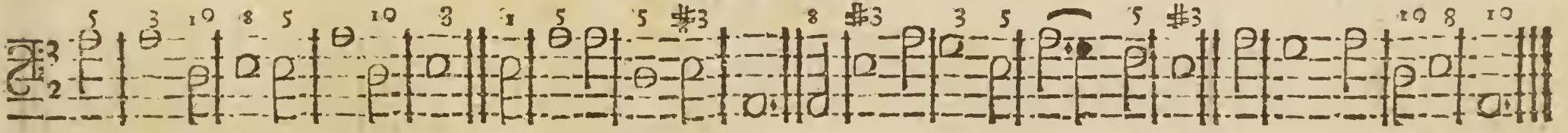
IV. An

IV. An HYMN. On *Whitſon-day.* Compoſed in *Two Parts.* W. T.

(Piano.) Tenor & Baſſo.



He's come, &c.



I.

HE's come, let ev'ry Knee be bent,
All Hearts new JOY reſume:
Let Nations *Sing* with one Conſent,
The COMFORTER is come.

II.

What greater *Gift*, what greater *Love?*
Can GOD on Man beſtow:
'Tis half the *Angels* Heav'n above,
And all our *Heav'n* below.

III.

Hail Bleſſed *Spir't!* no not one Soul,
But thy Influ,nce doth feel:
Thou doſt our darling Sins controul,
And fix our wav'ring *Zeal.*

IV.

Thou to the *Conſcience* doſt convey,
The Checks that all muſt know:
Thy *Motions* firſt does point the Way,
Then giv'ſt us Strength to go.

V.

As *Pilots* by their Compaſs ſteer,
'Till they their *Harbours* find:
So do thy ſacred Breathings, (here)
Guide ev'ry wandring Mind.

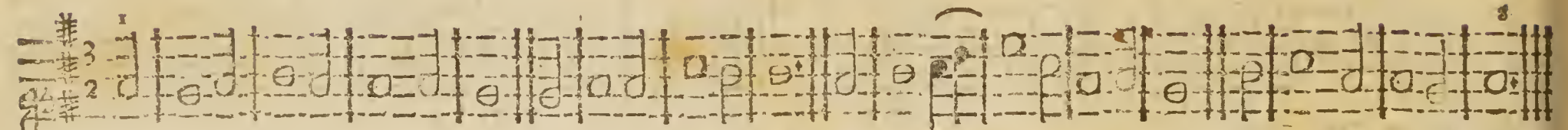
VI.

But thou, O LORD, our Sins impeach,
The World's rough *Billows* roar:
But following thee, we're ſure to reach,
The ſafe ETERNAL SHORE.

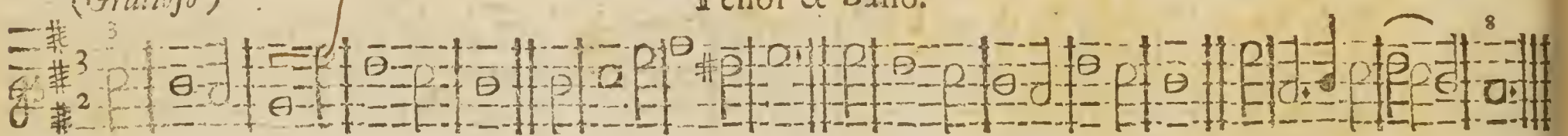
V. An

V. An HYMN. On *Trinity-Sunday.* Compoſed in *Three Parts.* W. T.

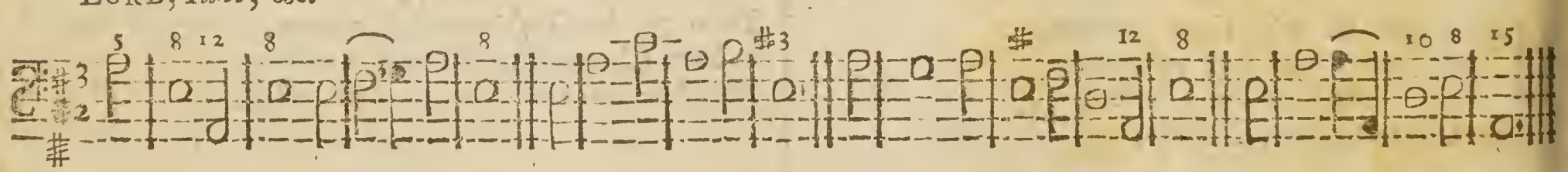
Cantus.



(*Gratioſo*) Tenor & Baſſo.



LORD, *Tune*, &c.



I.

LORD *Tune* our Souls with one Accord,
To *Praiſe* thy Name above :
And fix our *Faith* in thee, O LORD,
That none the ſame can move.

II.

Encreaſe our *Faith*, we thee deſire,
That we may worſhip thee :
O HOLY GHOST ! our Souls inſpire,
With Faith of TRINITY.

III.

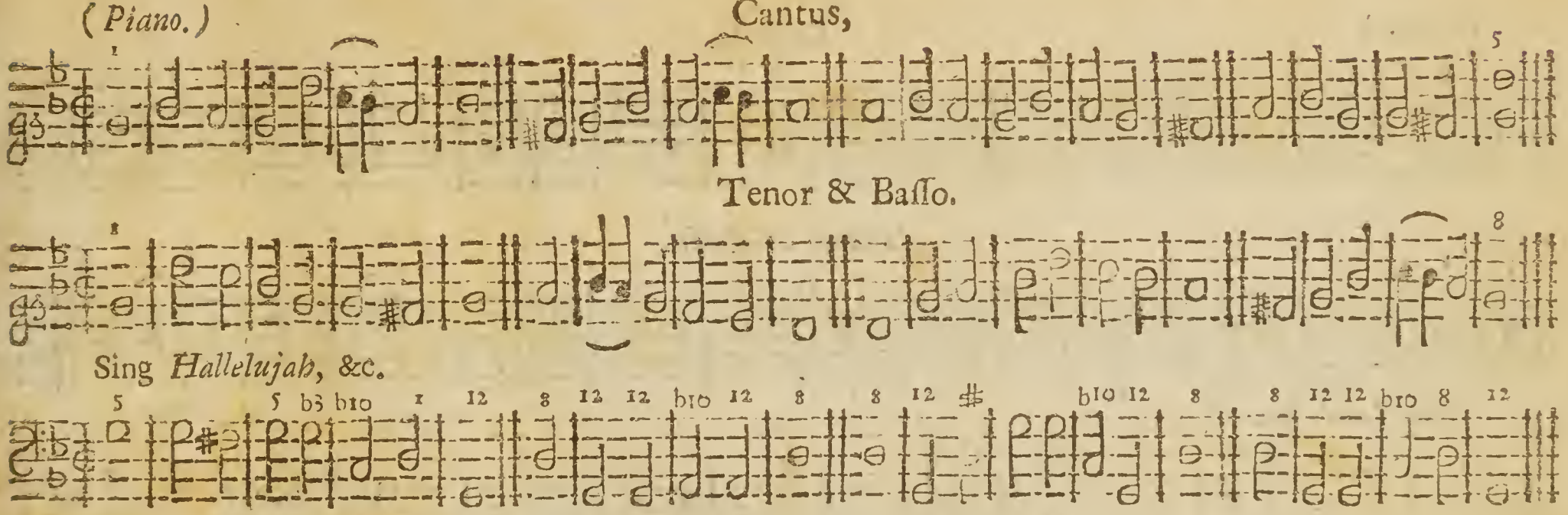
O LORD, convert each wandr'ing Soul,
And bring them to this Light,
And let thy *Grace* his Sins controul,
And guide his Steps aright.

IV.

To GOD be *Praiſe* in Perſons *Three*,
One GOD we'll ſtill adore :
In *Trinity* and *Unity*,
Henceforth for evermore.

VI. An

VI. An H Y M N, On the *Holy Communion.* Compoſed in *Three Parts.* W. T.



I.

Sing *Hallelujah* to the LORD,
Who nobly entertains
His holy *Saints*, with *Bread* and *Wine*,
That iſſu'd from his *Veins*.

II.

He gave his *Body* to be broke,
And unto *Death* to bleed:
That we his *Sacred Blood* might drink,
And on his *Fleſh* might feed.

III.

This precious *Fountain* ever ſprings,
Where living *Waters* flow;
And they wh freely drink of them,
No Want ſhall ever know.

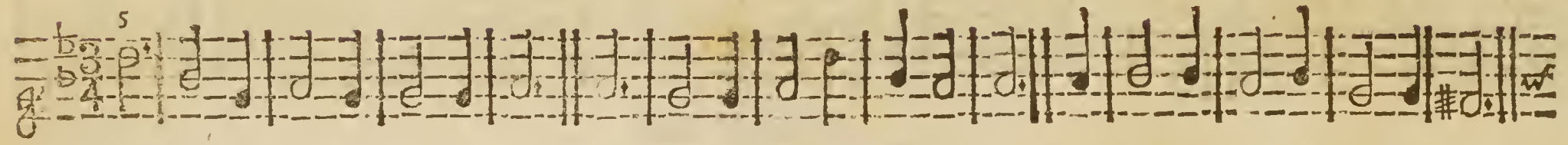
IV.

Live then, O CHRIST, O *Lamb*, of GOD!
Thy Throne eſtabliſh'd be:
For ever may all Hearts and Tongues,
Sing *Praiſes* unto thee.— *To* Father, Son, &c.

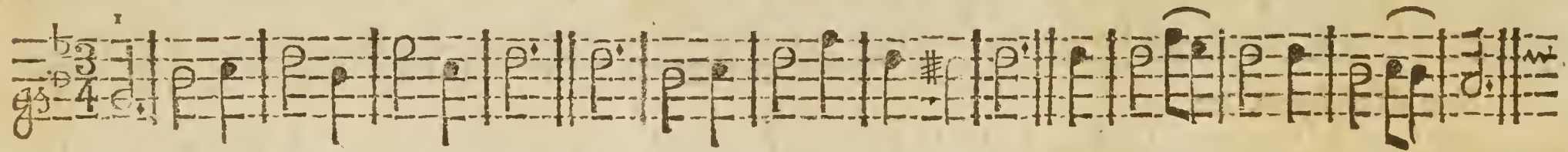
VII. An HYMN, Taken out of the 23*d. Pſalm.* Compoſed in *Three Parts.* W. T.

(Piano.)

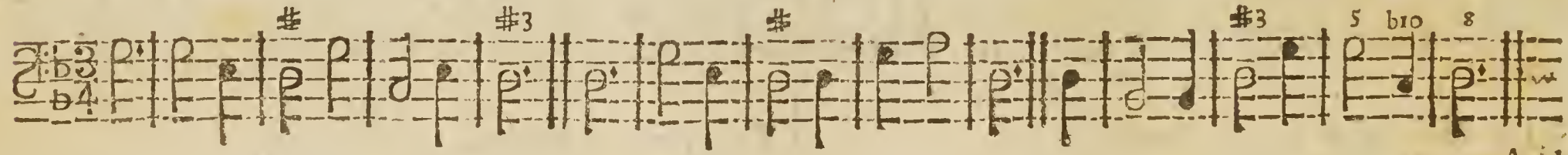
Cantus.



Tenor & Baſſo.



The *Lord*, &c.



And

I.

THE LORD my *Paſture* ſhall prepare,
And feed me with a *Shepherd's* Care ;
His Preſence ſhall my Wants ſupply,
And guard me with a watchful Eye :
My *Noon-day* Walks he will attend,
And all my *Midnight* Hours defend.

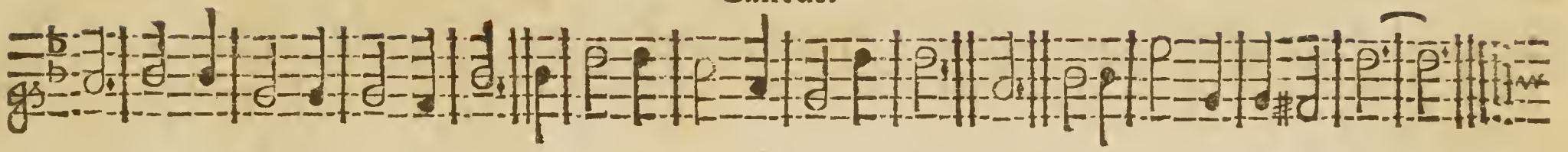
II.

When on the ſultry *Glebe* I faint,
Or on the thirſty *Mountains* pant ;
To fertile *Vales* and dewy *Meads*,
My weary wandring Steps he leads :
Where peaceful *Rivers* ſoft and ſlow,
Amidſt the verdant *Landskip* flow.

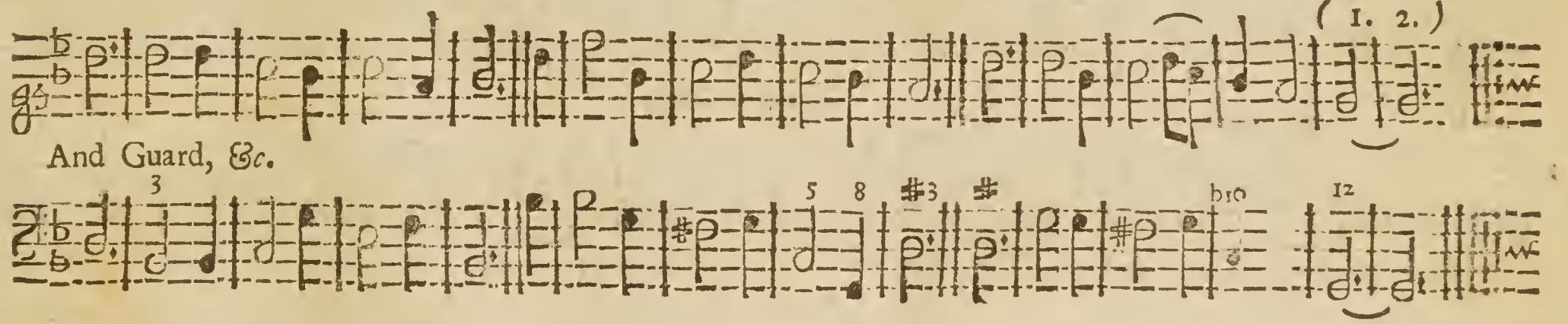
Continued.

Continued.

Cantus.



Tenor & Baſſo.



III.

Tho' in the Paths of *Death* I tread,
With gloomy Horrors overſpread;
My ſtedfaſt Heart ſhall feel no Ill,
For thou, O LORD, art with me ſtill:
Thy friendly *Crook* ſhall give me Aid,
And guide me thro' the diſmal Shade.

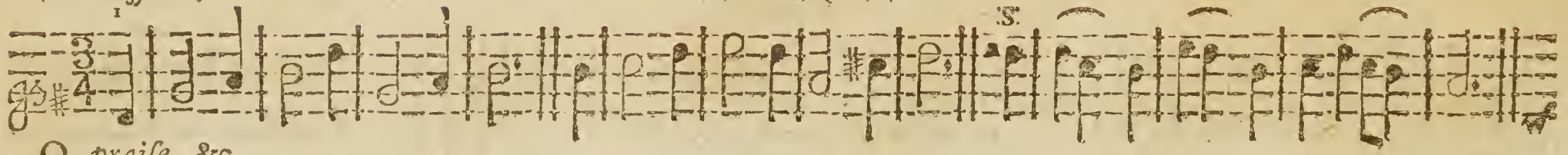
IV.

Tho' in a bare and rugged Way,
Thro' various lonely *Wilds* I ſtray;
Thy Preſence ſhall my Pains beguile,
The barren Wilderneſs ſhall ſmile:
With ſudden *Greens* and *Herbage* crown'd,
And *Streams* ſhall murmur all around.

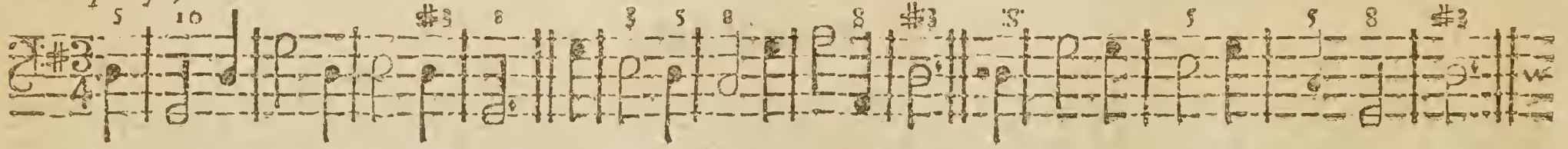
(HALLELUJAHS, *as Page* 130.)

VIII. An HYMN. Taken out of *Pſal.* 150*th.* Compoſed in *Two Parts.* W. T.

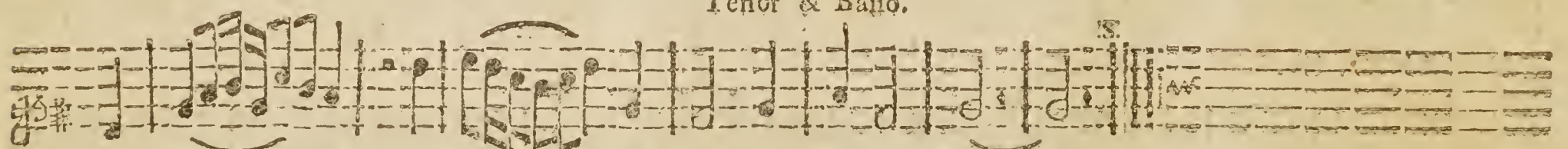
(Vivaciſſimo.) Tenor & Baſſo.



O *praiſe*, &c.



Tenor & Baſſo.



And *prai——ſe*, and *prai——ſe*, &c. (1, 2.)

I

O *Praiſe* the LORD, enthron'd on high,
And *Praiſe* him in the Sanctuary;
And *Praiſe* him in his mighty Deeds,
And *Praiſe*, and *Praiſe* him who in Pow'r exceeds.

II.

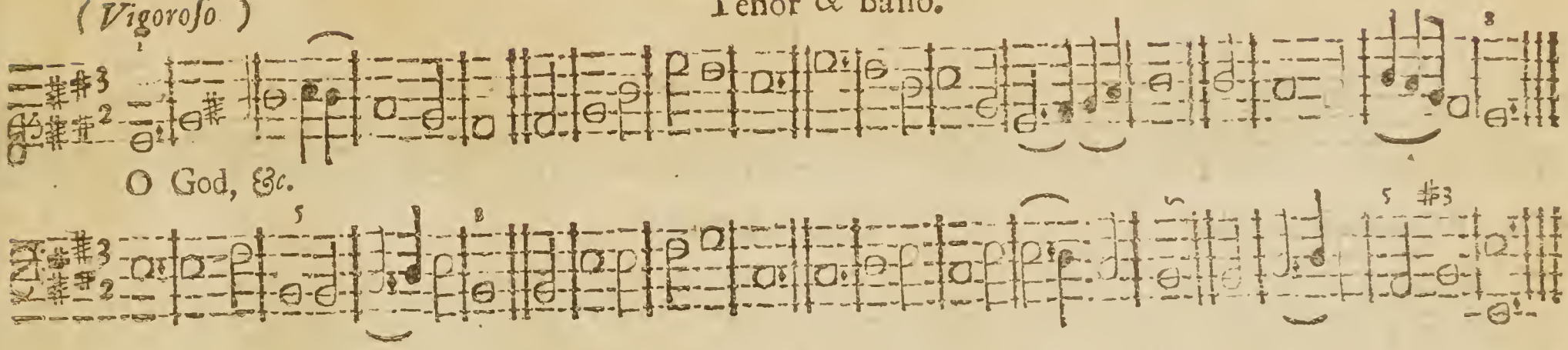
Praiſe him with *Trumpets*, *Viol*, and *Lute*,
With *Timbrels*, *Organs*, *Harps*, and *Flute*;
Pſalteries and *Cymbals* ſhall record,
And all, and all Things breathing, *Praiſe the* LORD.

(HALLELUJAH.)

IX. An

IX. An H Y M N, *or* Prayer; *for the* King's moſt Excellent Majeſty. W. T

(Vigoroſo) Tenor & Baſſo.



I.

O God of Love, that reigns above,
And Rules the Earth alſo:
Send from thy Throne a Bleſſing down,
On GEORGE our King below.

II.

And grant that he in *Unity*,
May rule his People well;
That Love and Peace may never ceaſe,
In *England* for to dwell.

III.

May GOD him bleſs with Righteouſneſs,
And let his Study be;
From Day to Day to give GOD *Praiſe*,
With pure Sincerity.

IV.

In Time of War, when *Nations* jar,
And *Diſcord* does remain:
GOD him protect, and each *Subject*,
And all the ROYAL TRAIN.

V.

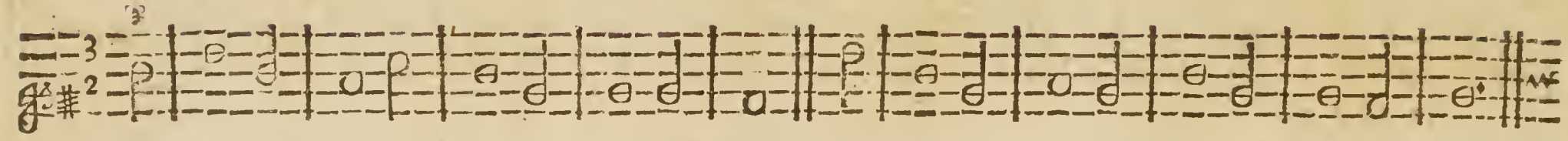
When that pale *Death*, ſhall end his Breath,
May he always remain
With CHRIST above, in Peace and Love,
And ſing the Bliſsful *Theam*.

VI.

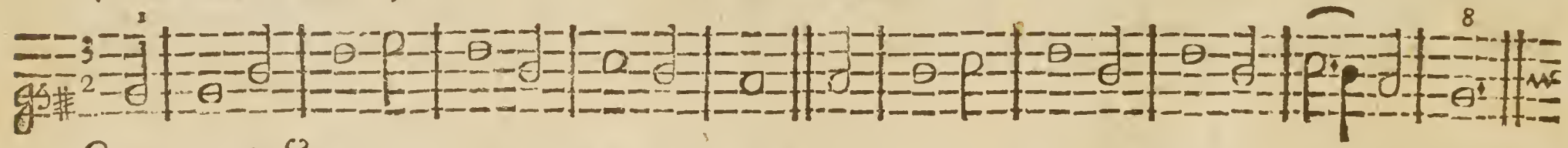
Holy, Holy, LORD, GOD, Holy,
Praiſe GOD in Perſons *Three*:
Both *Father*, *Son*, as firſt begun,
And *Sp'rit* eternally.

X. An *Evening* H Y M N. Compoſed in *Three Parts* W. T.

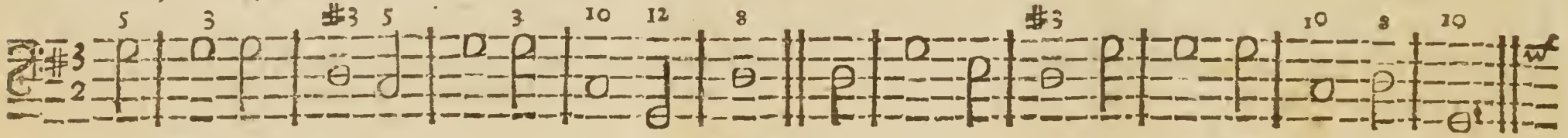
Cantus.



(Con Dolce maniere.) Tenor & Baſſo.



Come, come, *&c.*



I.

COme, come ſweet *Sleep*, come, come and cloſe mine [Eyes,
And drive away all Daily Vanities :
Let nothing, LORD, this *Night* my Soul annoy,
That in the *Morn*, I may thee magnify.

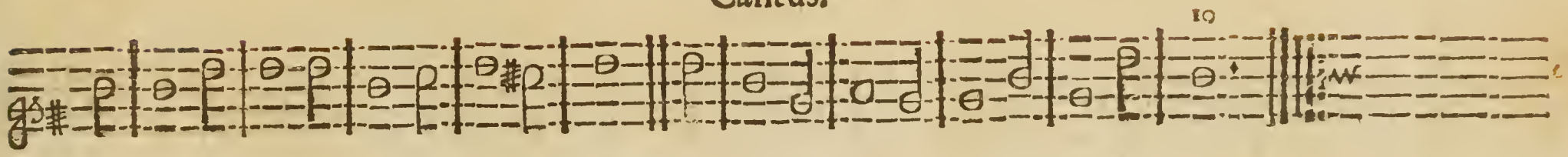
II.

O Guard my Soul, and keep it free from Harms,
And claſp me in thine Heav'nly *Angels* Arms :
Then from the *Darkneſs* Dart a ſhining Ray,
And gild my *Midnight* with a Glorious Day.

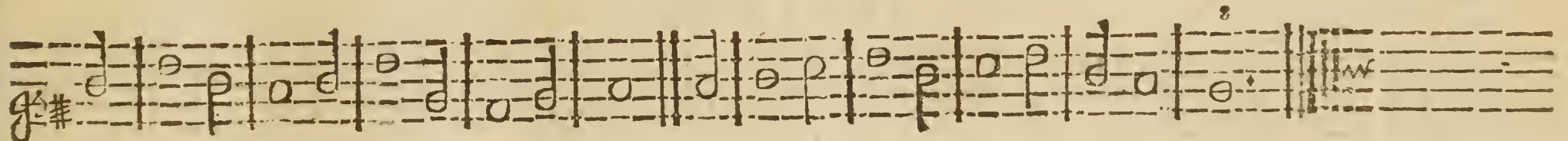
Continued.

Continued.

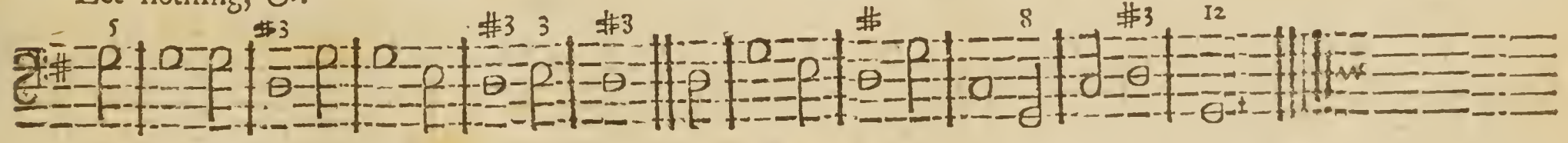
Cantus.



Tenor & Baſſo.



Let nothing, &c.



III.

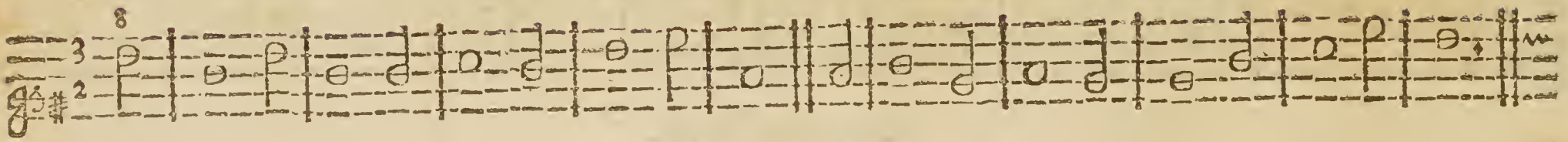
And when the Dawning of the *Morn* I ſee,
Thy heavenly Grace, O LORD, inſpire to me:
Then fix my *Heart*, and *Tune* my *Voice* to ſing,
Sweet *Hallelujahs* to my Heav'nly King.

DOXOLOGY.

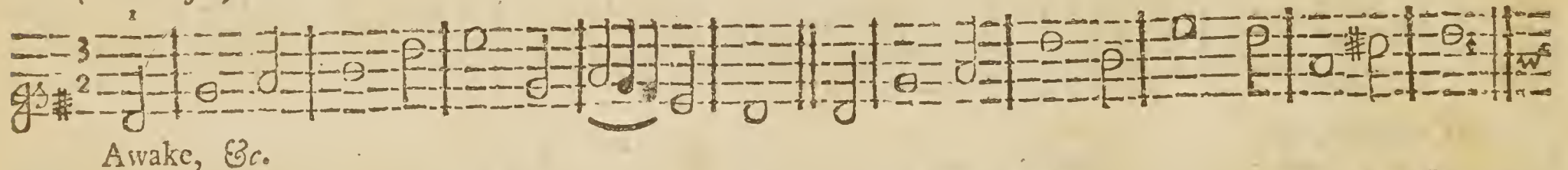
All *Praiſe* be to the glorious *Trinity*,
The *Three* in *One*, and *one* in *Unity*:
The *Father*, *Son*, and *Spirit* we'll adore,
In *Hallelujahs* now, and evermore.

XI. A *Morning* HYMN. Compoſed in *Three Parts.* W. T.

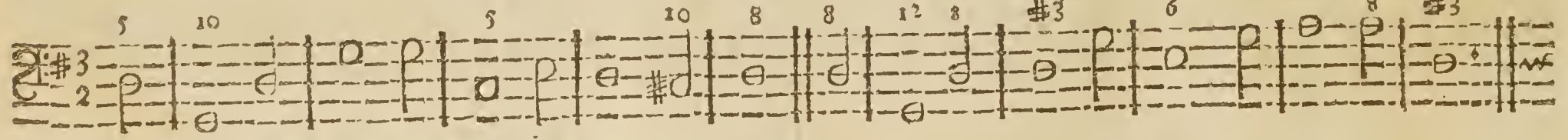
Cantus.



(Timoroſo.) Tenor & Baſſo.



Awake, &c.



I.

AWake my Soul, ſtir up my drouzey Muſe,
And *Tune* the ſweeteſt *Notes* that *Art* can uſe:
Moſt Glorious LORD ! to thee my *Voice* I'll raiſe,
And dedicate my ANTHEMS to thy *Praiſe.*

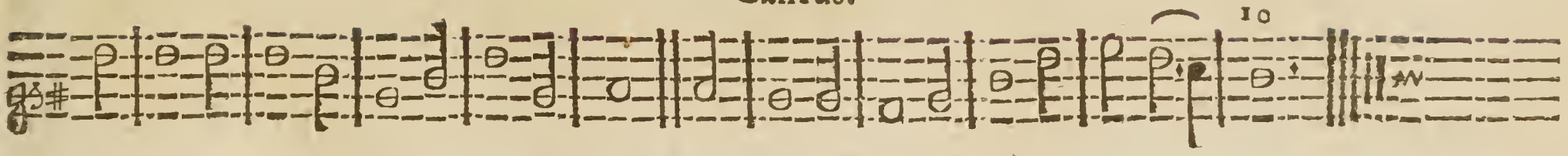
II.

Thou haſt preſerv'd me in the Darkſom *Night,*
And caus'd mine Eyes to ſee this glorious Light:
My ſofteſt *Notes,* and tuneful *Voice* I'll raiſe,
To bleſs thy *Name,* and celebrate thy *Praiſe.*

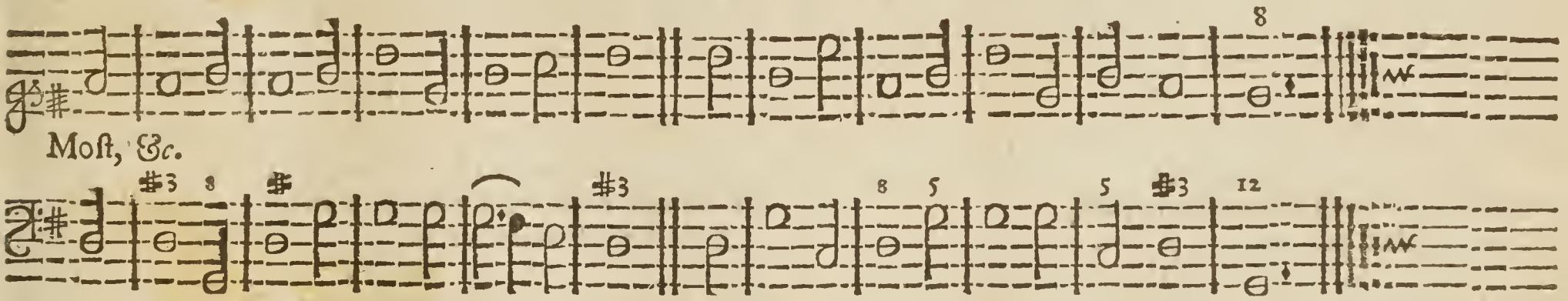
Continued.

Continued.

Cantus.



Tenor & Baſſo.



Moſt, &c.

III.

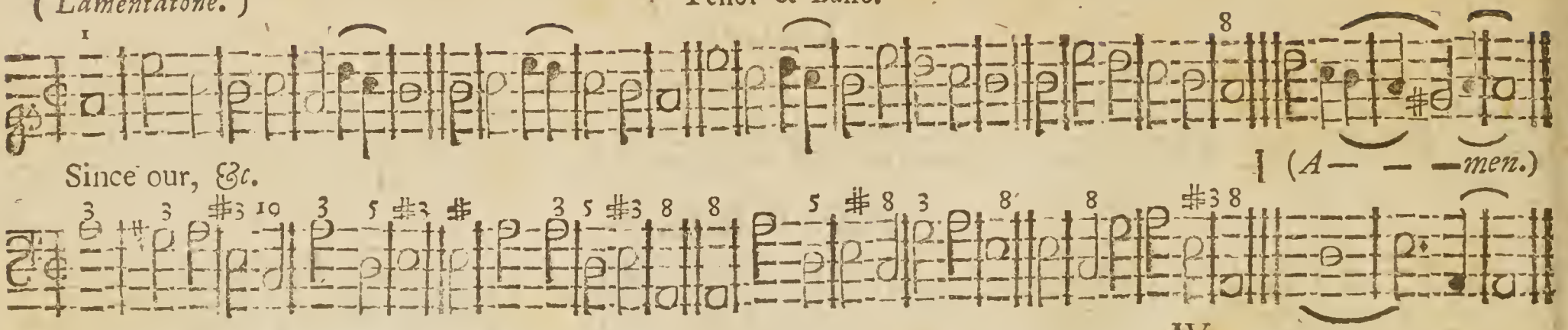
Direct my Paths, O LORD, and guide my Heart,
That from thy *Precepts* I may never ſtart:
And grant, O LORD. when my Days ended be,
I may receiye a *Bliſs* eternally.

DOXOLOGY.

All *Praiſe* be to the glorious *Trinity*,
The *Three* in *One*, and one in *Unity*:
The *Father*, *Son*, and *Spirit* we'll adore,
In HALLELUJAHS now, and evermore.

XII. A *Funeral* H Y M N. Compoſed in *Two Parts.* W. T.

(*Lamentatone.*) Tenor & Baſſo.



I.

SInce our Good *Friend* is gone to Reſt,
Within the ſilent *Grave :*
We hope his Soul's among the bleſt,
Let fruitleſs Sorrow wave.

II.

Our Loſs is now his greateſt Gain,
Let no rude Hand annoy :
His *Duſt* now ſleeps, (exempt from Pain,)
In Hopes, of future Joy.

III.

We at the Great and joyful Day,
Shall All together meet :
And there our awful Homage pay,
At our kind MASTER's Feet.

IV.

Then the Great *Judge* from his high Throne,
Bright *Crowns* of Gold ſhall give :
To ſuch as have his Precepts known,
Aud ſtudy'd well to live.

V.

Oh ! let us then our Hearts prepare,
For that uncertain *Hour :*
Leaſt *Death* ſhould end our Pain and Care,
In Sin, by *Satan*'s Pow'r.

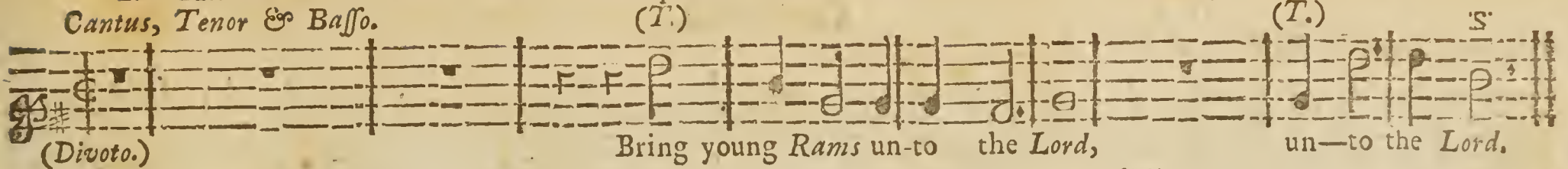
VI.

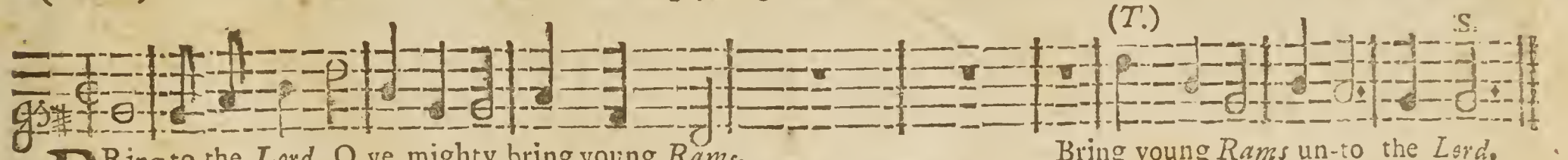
LORD ! give us *Grace*, our time to ſpend,
In *Virtue*'s prudent Way :
That when our mortal Lives ſhall end,
No Guilt may us diſmay. — *Amen.*

(The End *of the* H Y M N S.*)*

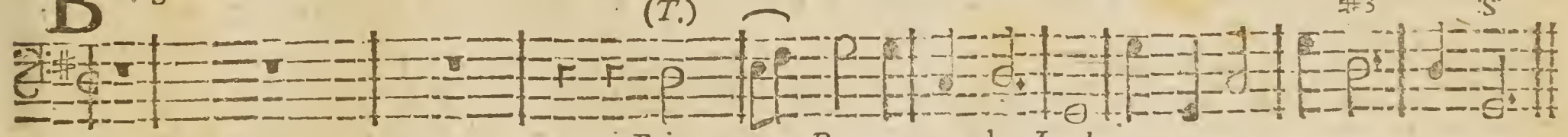
I. An ANTHEM. Composed for Three Voices. *Psal.* 29*th.* W. T.

Cantus, Tenor & Basso.

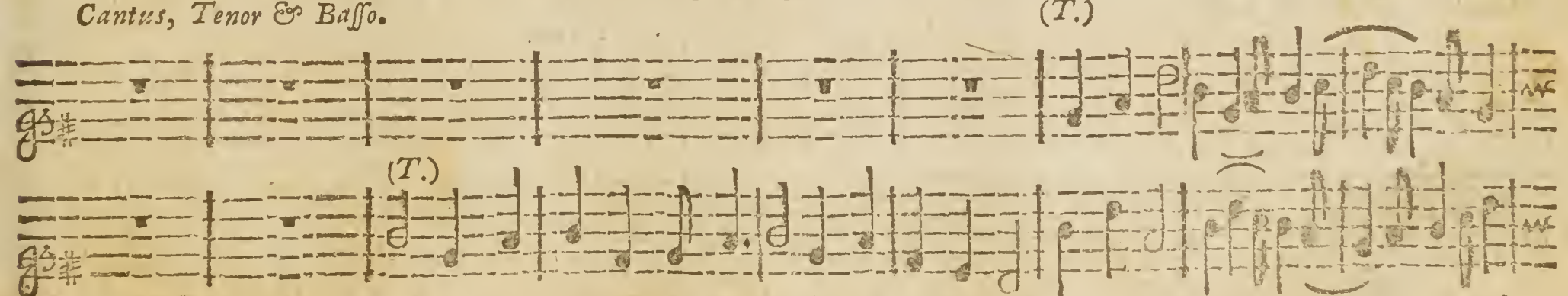


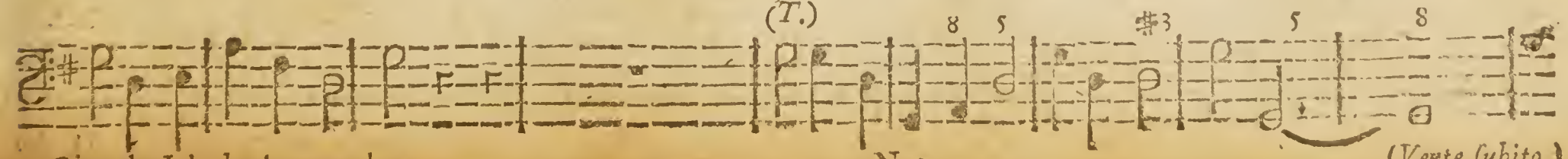


BRing to the *Lord,* O ye mighty, bring young *Rams,*



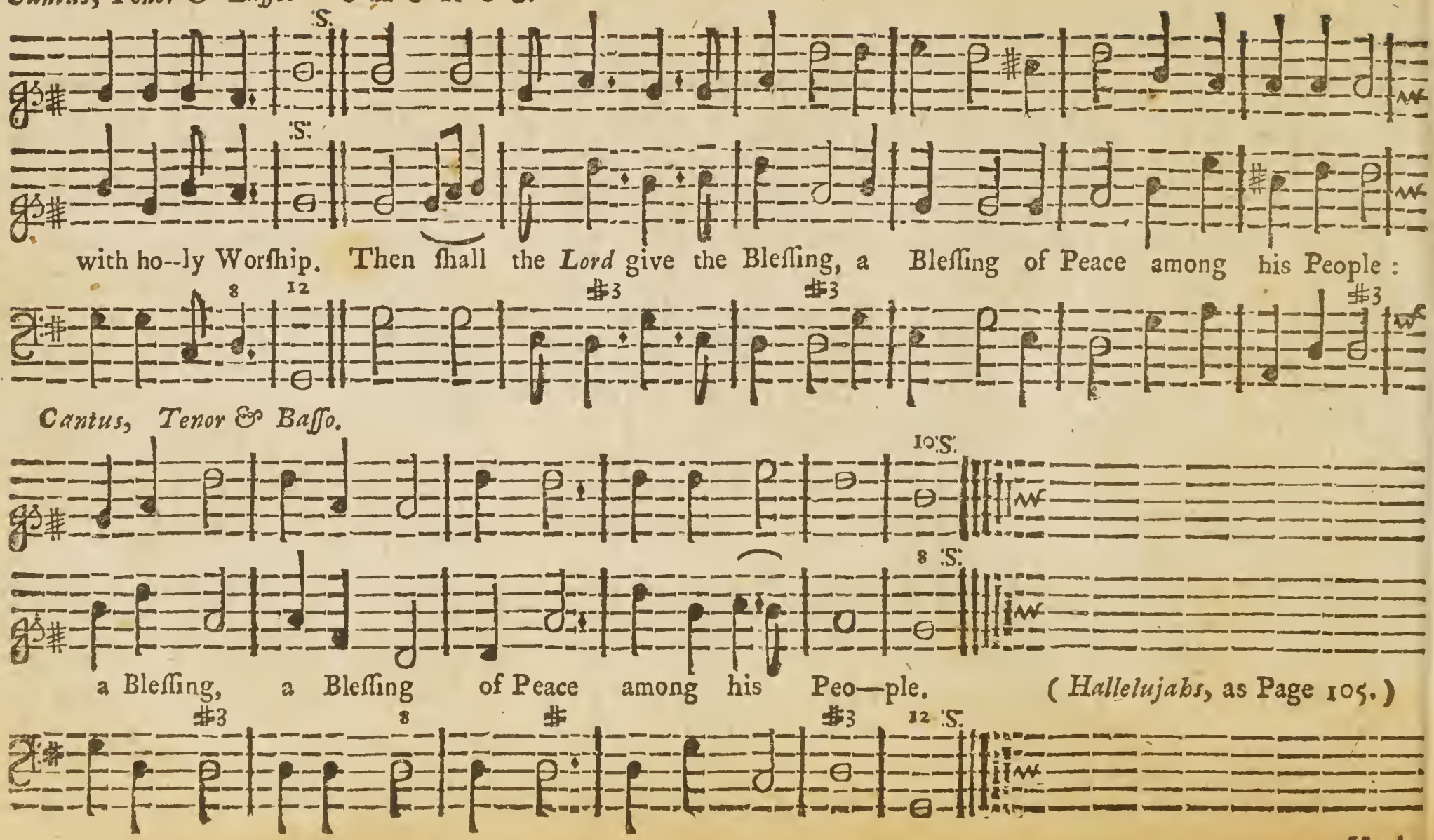
Cantus, Tenor & Basso.





Continued.

Cantus, Tenor & Baſſo. CHORUS.



(*Hallelujahs*, as Page 105.)

II. An

II. An A N T H E M. Compoſed for *Four Voices*. *Pſal.* 33*d*. W. T.

Treble, & Alto. (*Tutto.*)

(*Tace.*) Sing, ſing, ſing, ſing, ſing, ſing a new Song: Re-

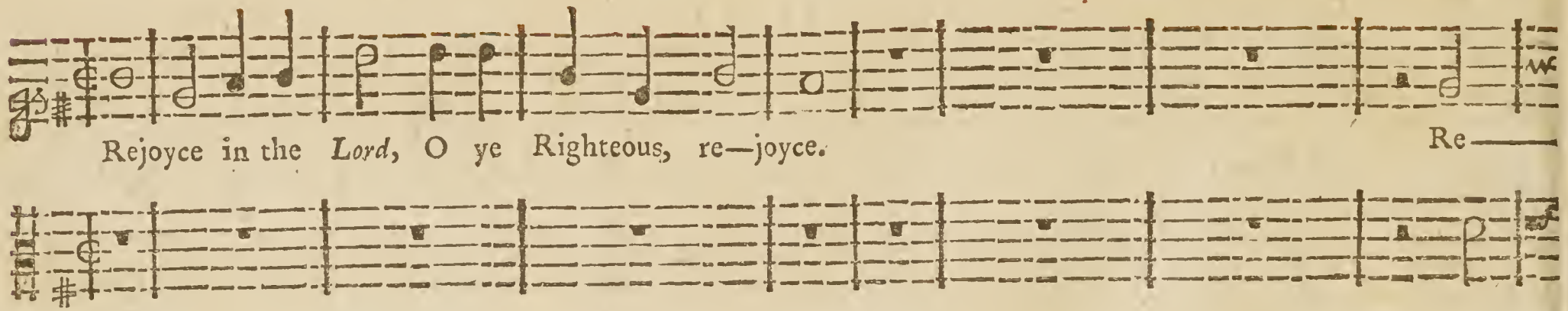
Tenor & Baſſo. (*Tutto.*) (*Divoto.*)

(*Solus.*) Sing, ſing, ſing, ſing, ſing, ſing a new Song: Re-

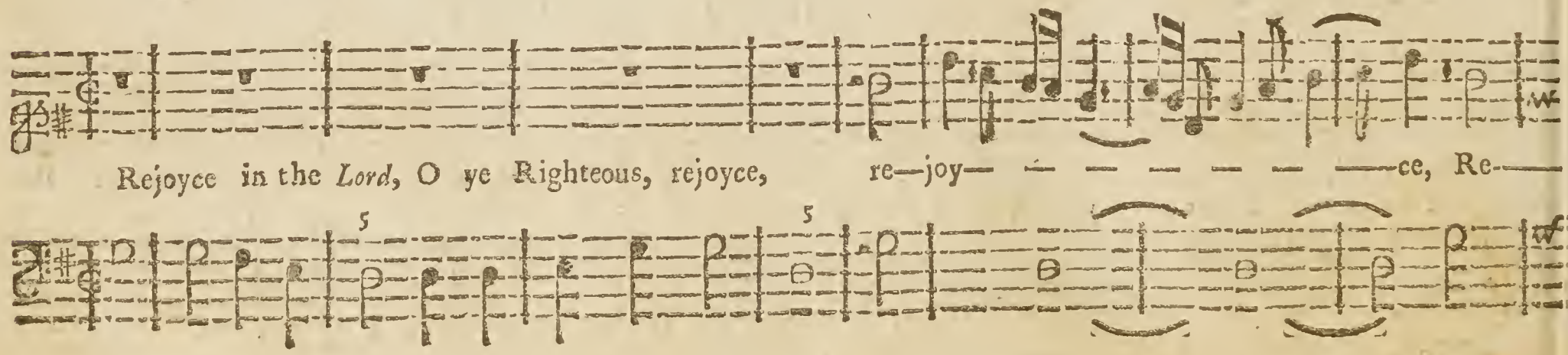
Sing, ſing, ſing, ſing un——to the *Lord*:

Continued.

Treble, & Alto. (*Tutti,*)

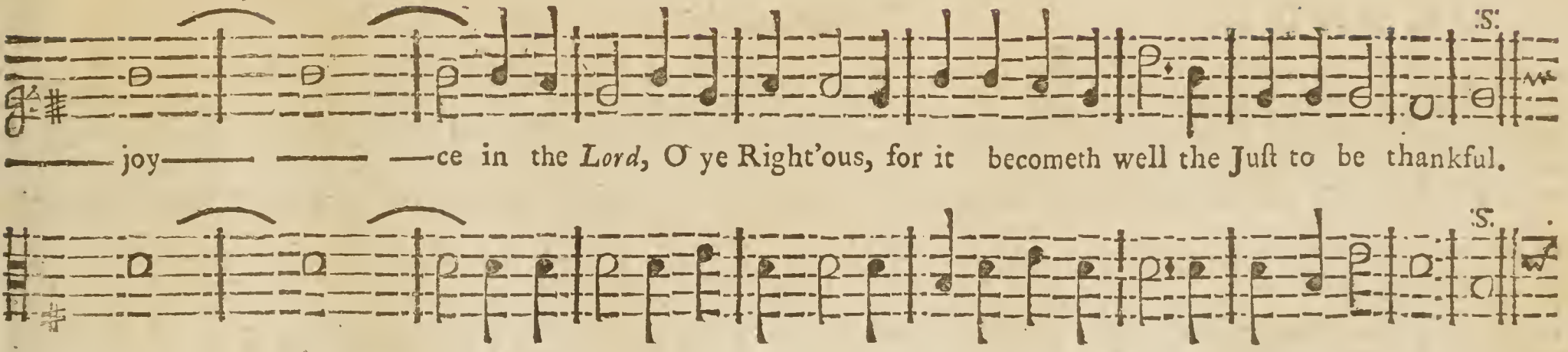


Tenor & Baſſo. (*Tutti.*)

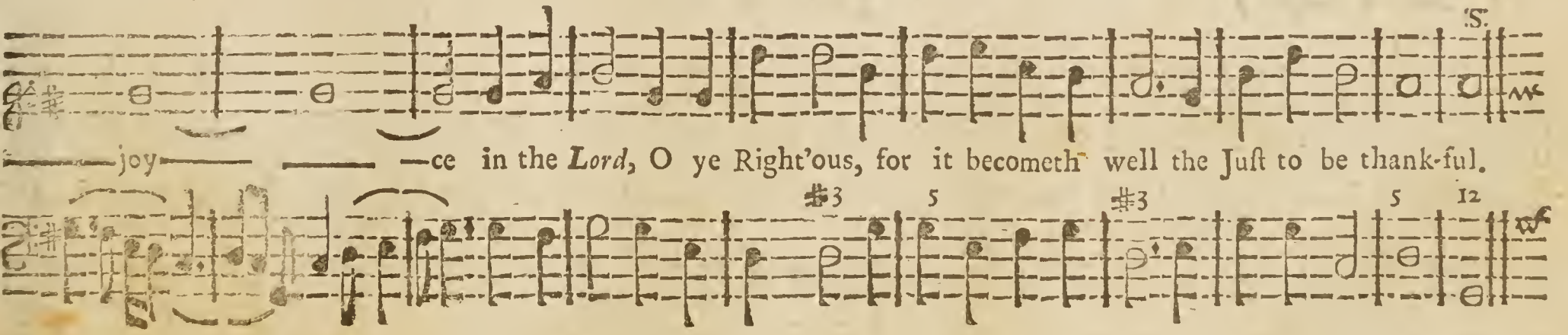


Continued.

Treble, & Alto.



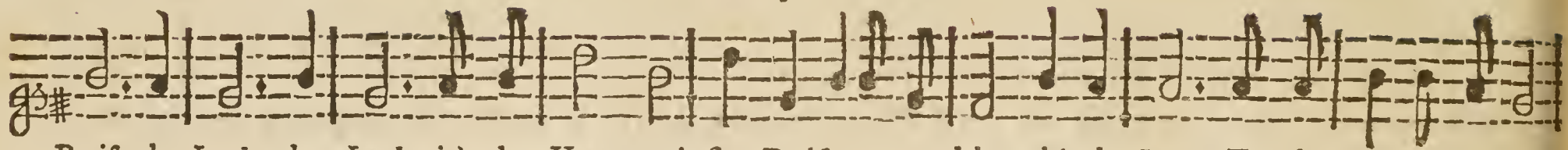
Tenor & Baſſo.



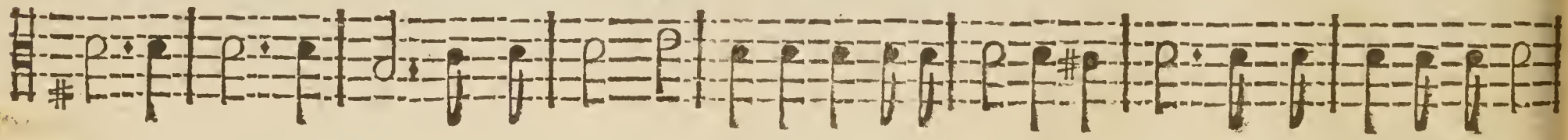
Praiſe

Continued.

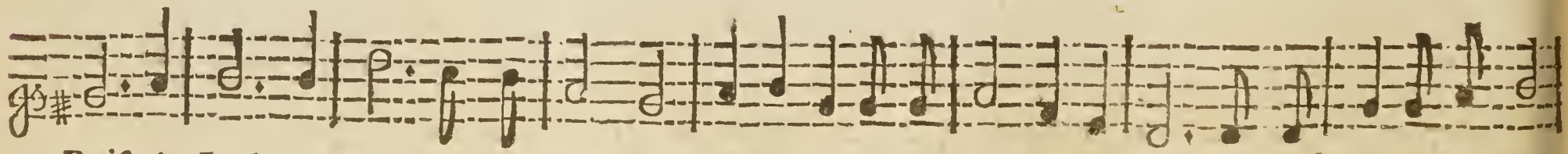
CHORUS. Treble, & Alto.



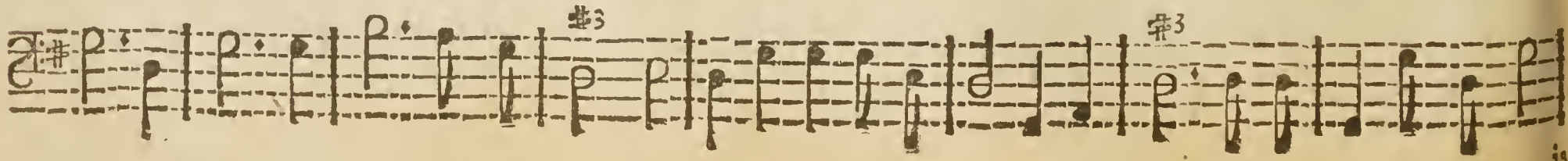
Praiſe the *Lord*, the *Lord* with the *Harp*: and ſing Praiſes un--to him with the *Lute*: For the Word of the *Lord*



(Concerto Groſo.) Treble & Baſſo.



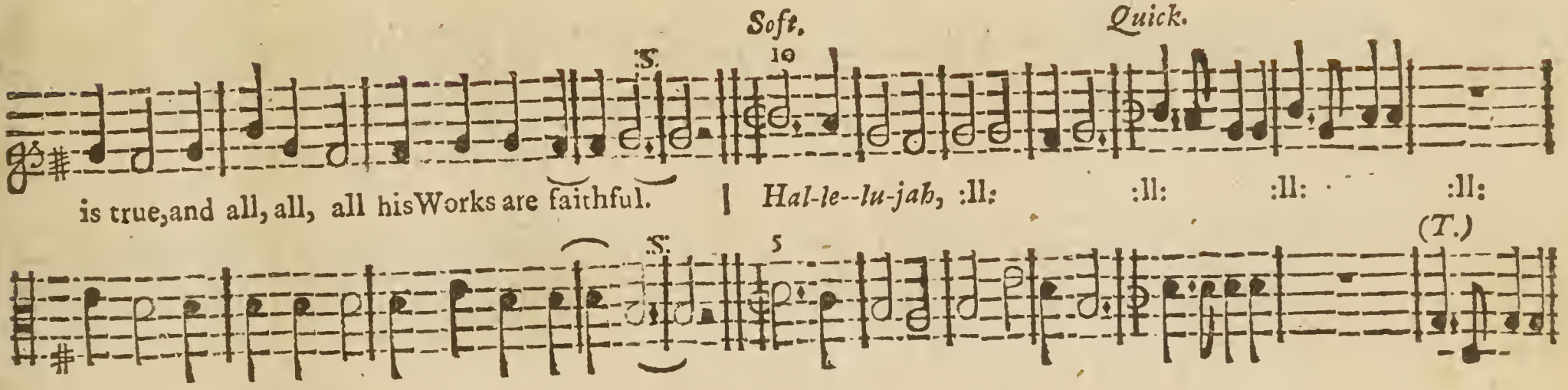
Praiſe the *Lord*, the *Lord* with the *Harp*: and ſing Praiſes un-to him with the *Lute*: For the Word of the *Lord*



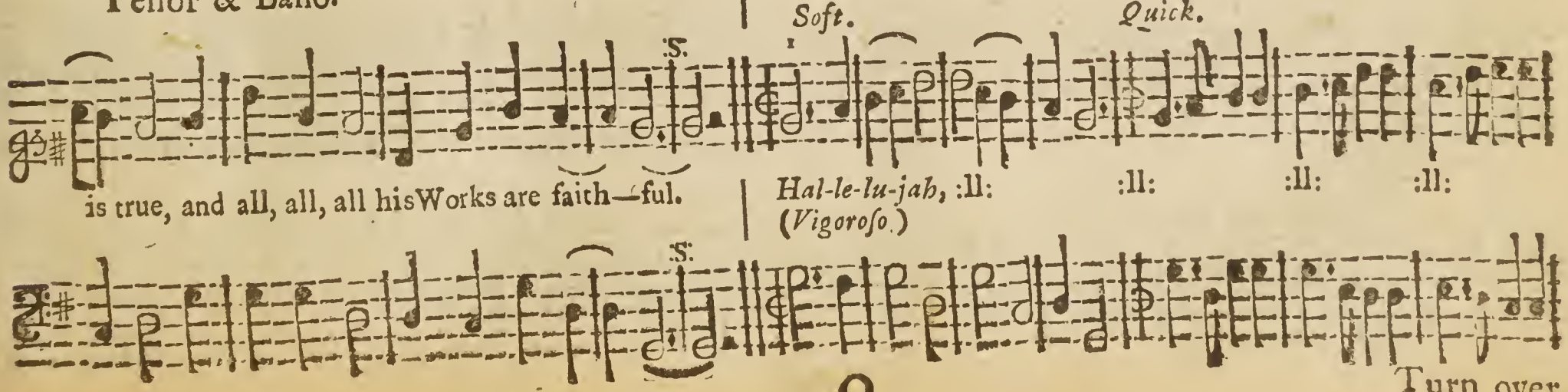
Continued.

HALLELUJAHS.

Treble, & Contra.



Tenor & Basso.

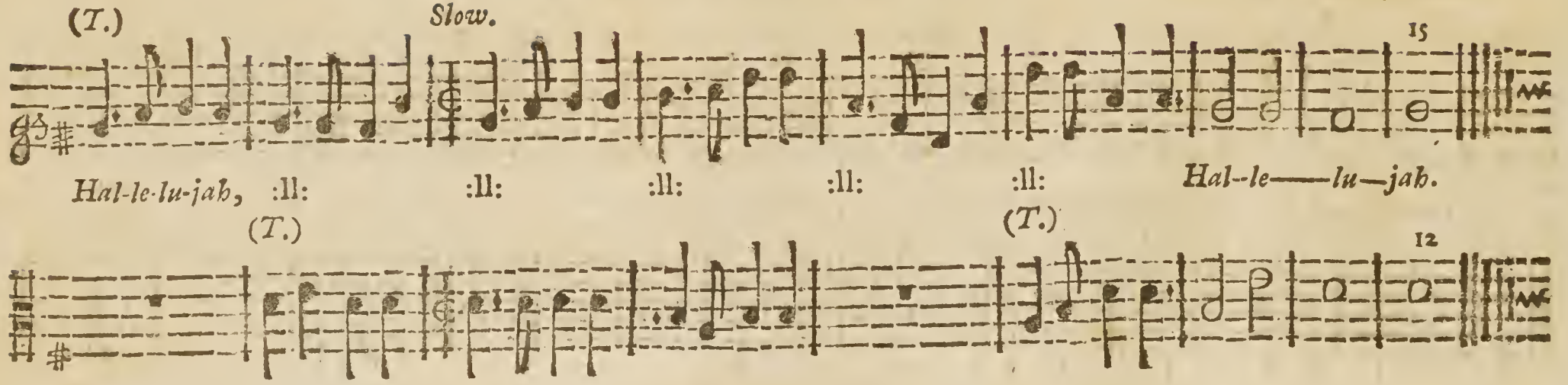


Turn over.

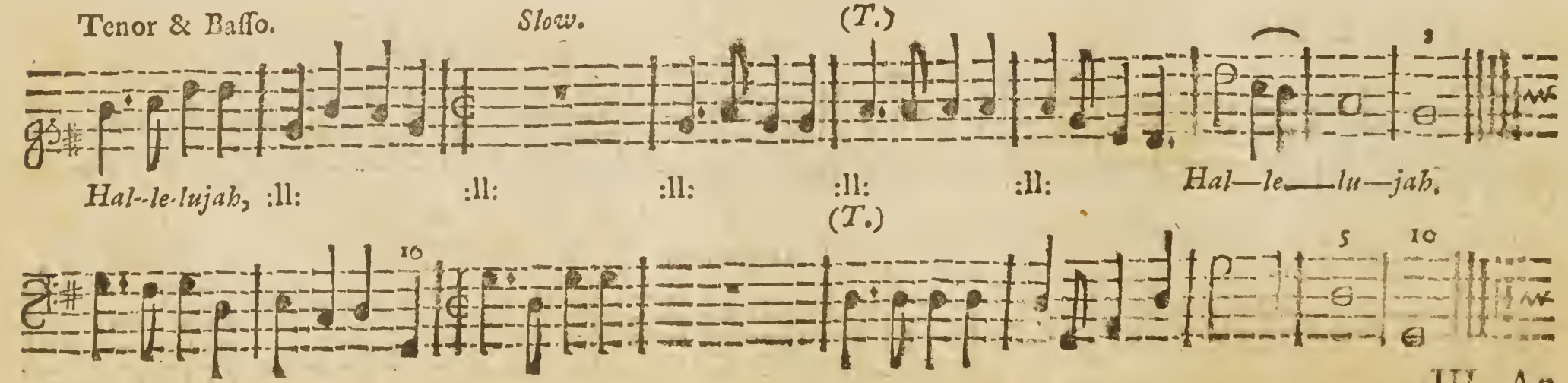
Continued.

HALLELUJAHS.

Treble, & Contra.



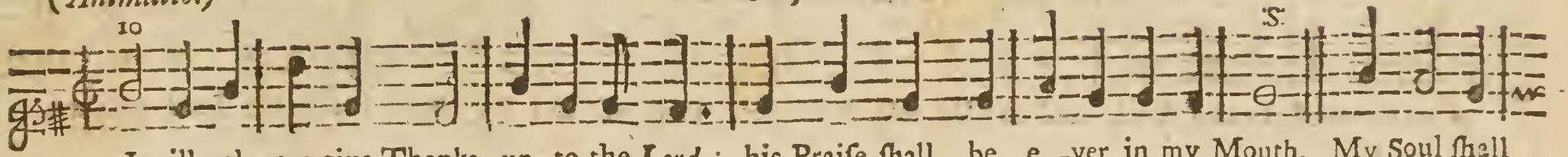
Tenor & Baſſo.



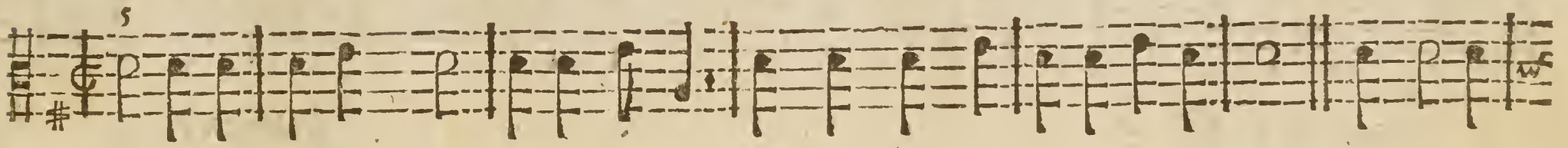
III. An ANTHEM. Composed for *Four Voices.* *Psal.* 34*th.* W. T.

(Animatio.)

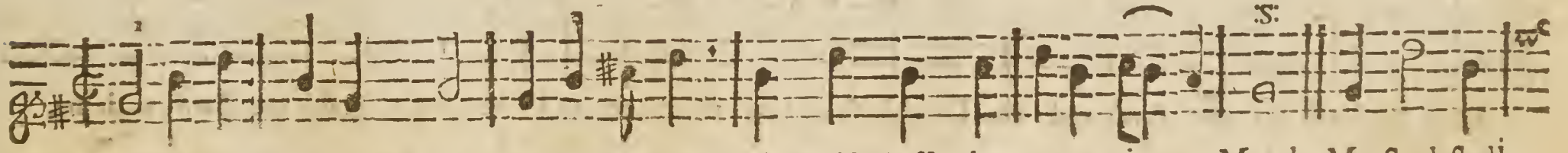
Treble, & Alto.



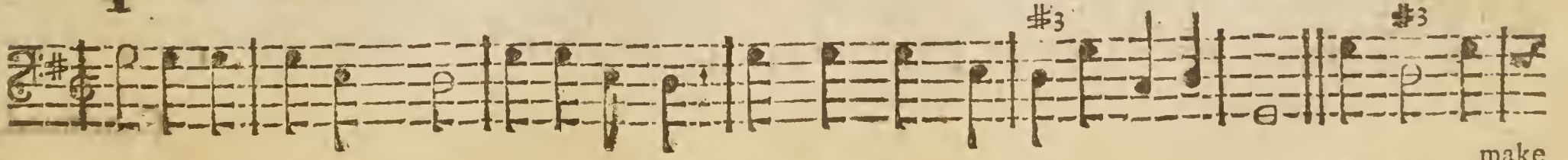
I will al-ways give Thanks un--to the *Lord* ; his Praise shall be e—ver in my Mouth. My Soul shall



Tenor & Basso.



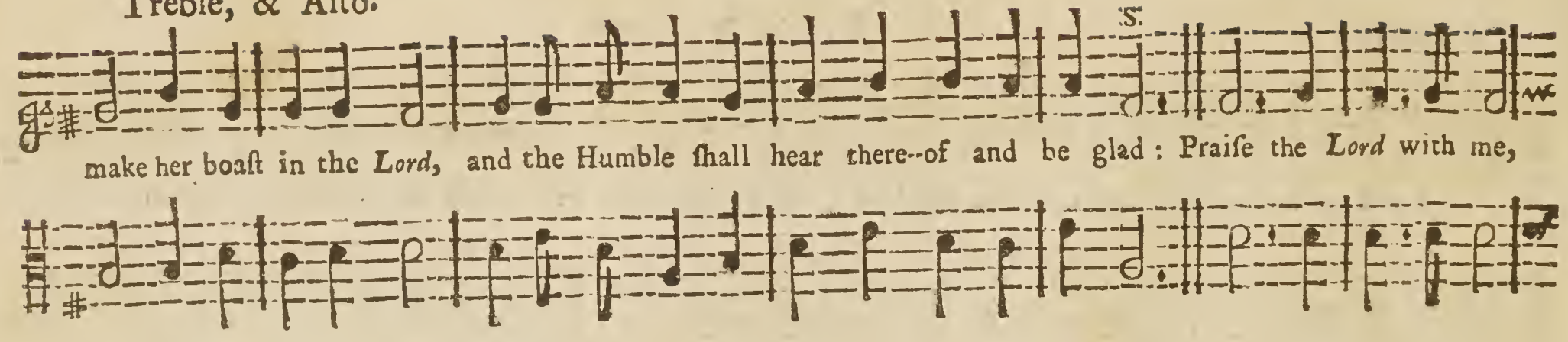
I Will al--ways give Thanks un—to the *Lord*; his Praise shall be e-ver in my Mouth. My Soul shall



make

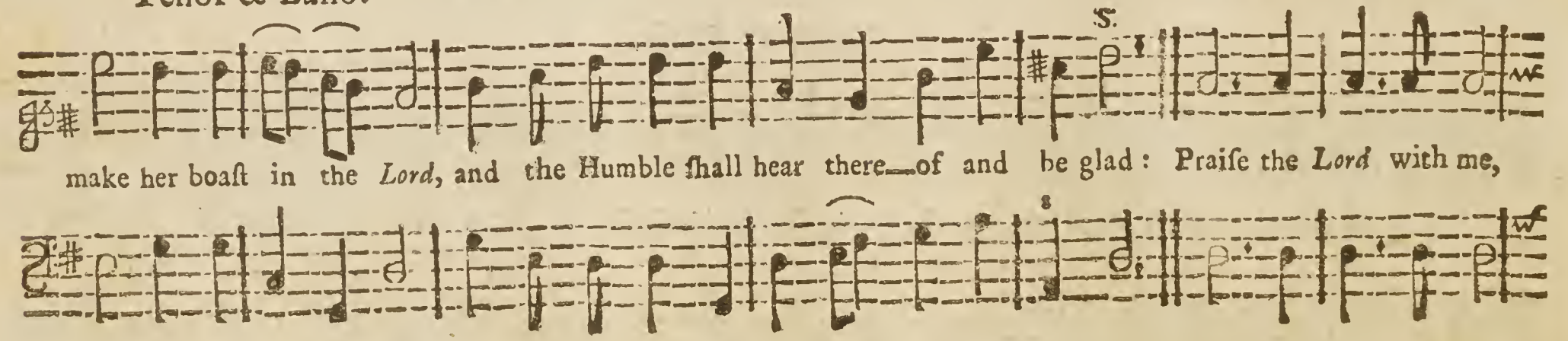
Continued.

Treble, & Alto.



Tenor & Baſſo.

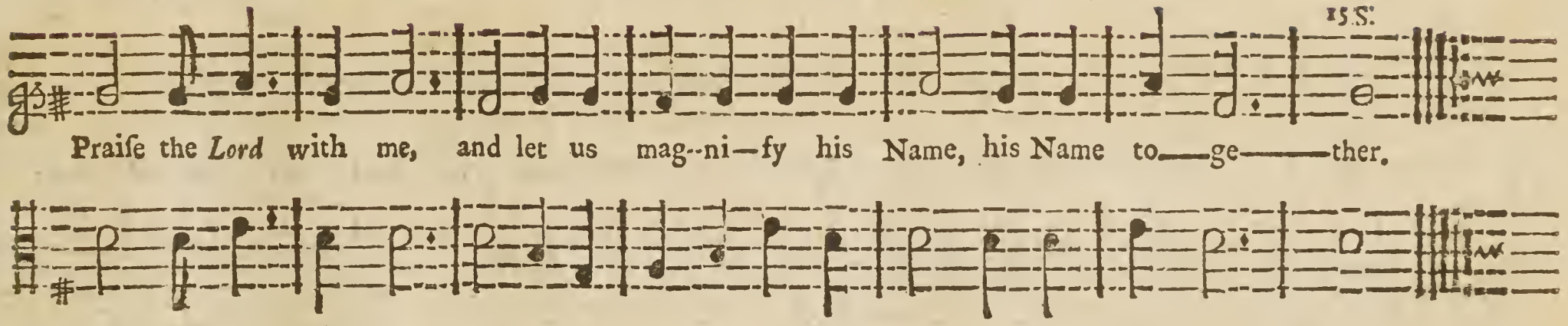
(*Divoto.*)



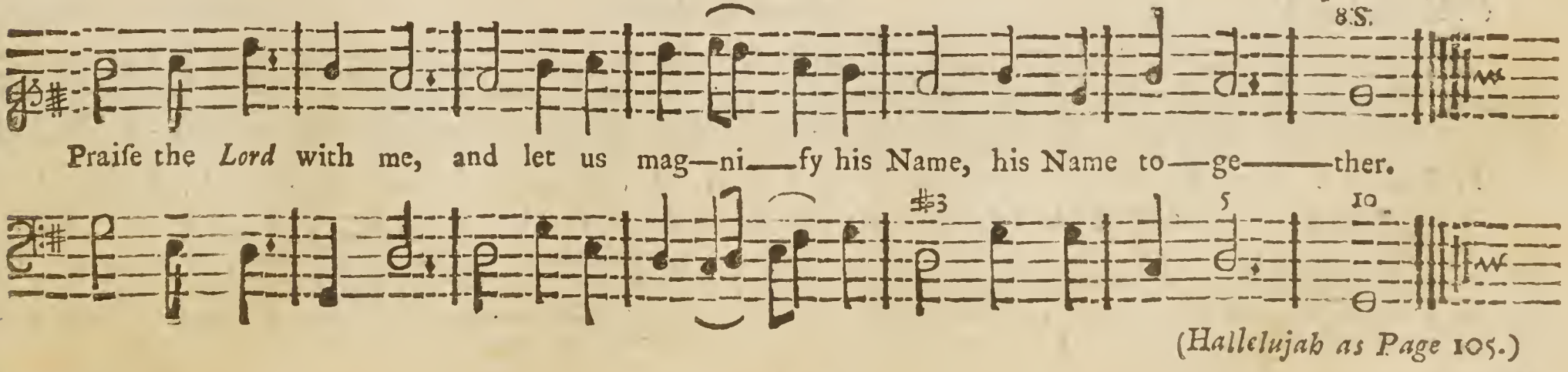
Continued.

Continued.

Treble, & Alto.



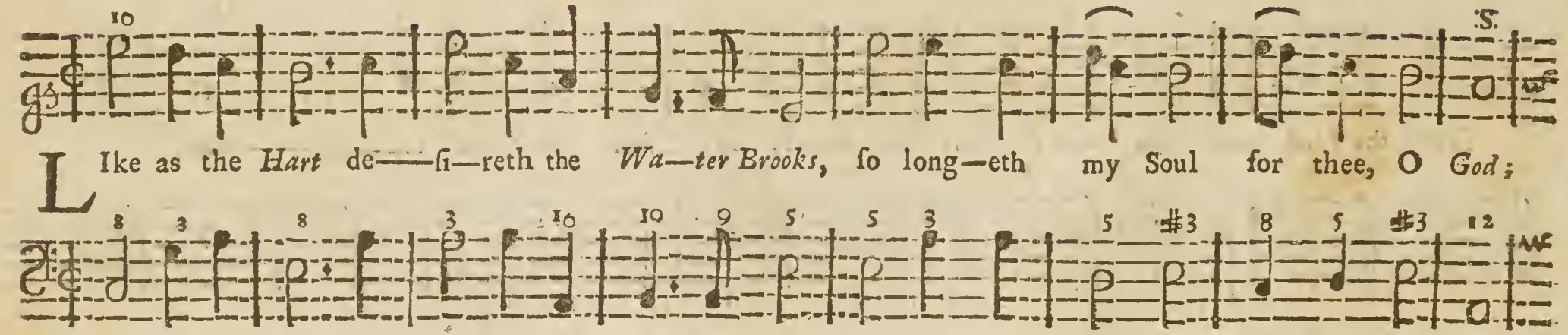
Tenor & Baſſo. *(Replicato.)*



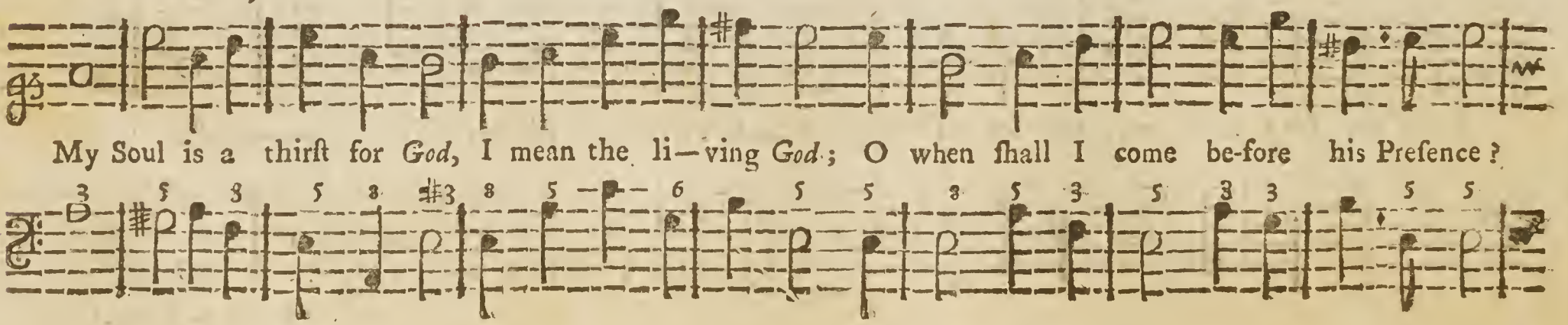
(*Hallelujah as Page* 105.)

IV. An ANTHEM. Compoſed for *Two Voices. Pſal.* 42*d.* W. T.

(Languiſſant.) Tenor & Baſſo.



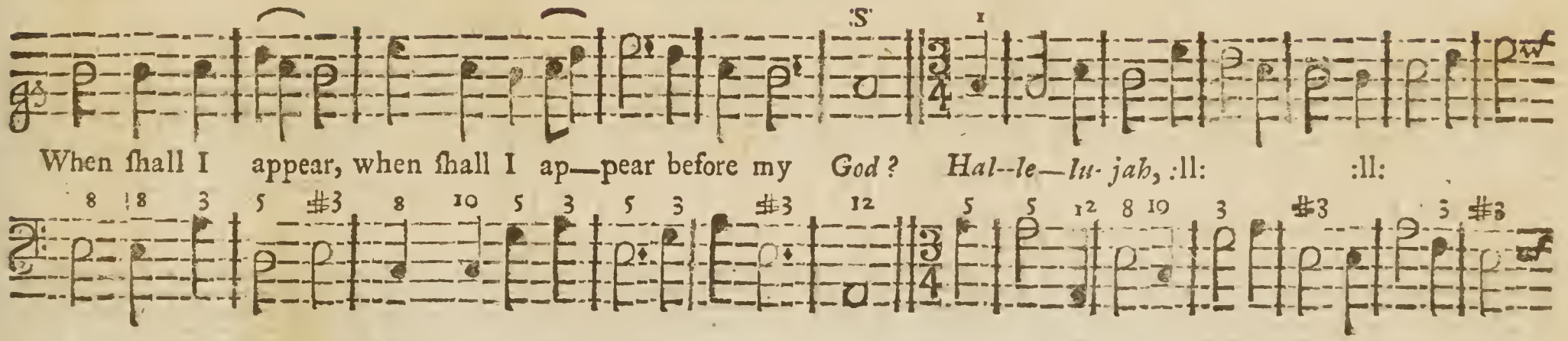
(Recitativo.) Tenor & Baſſo.



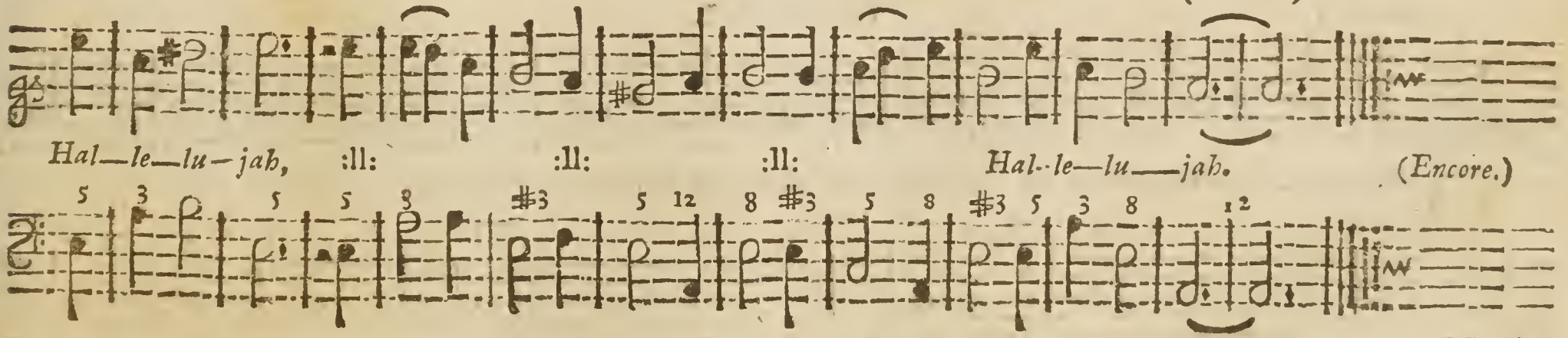
Continued.

Continued. HALLELUJAHS.

Tenor & Baſſo. CHORUS.



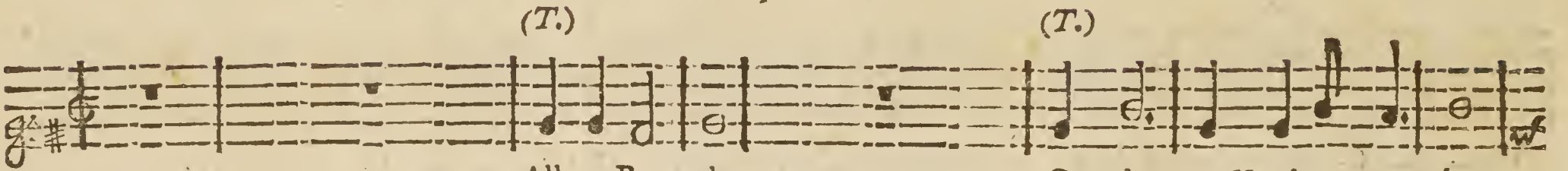
Tenor & Baſſo. (1. 2.)



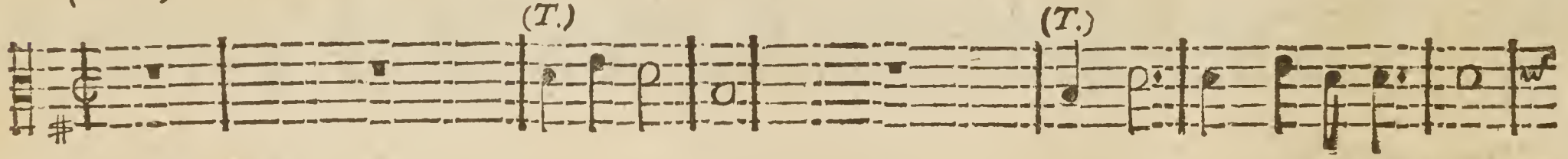
V. An

V. An ANTHEM. Compoſed for *Four Voices.* *Pſal.* 47*th.* W. T.

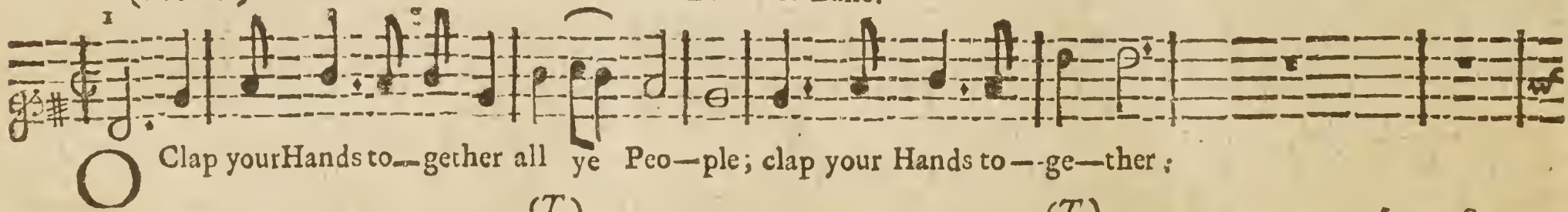
Treble, & Alto.

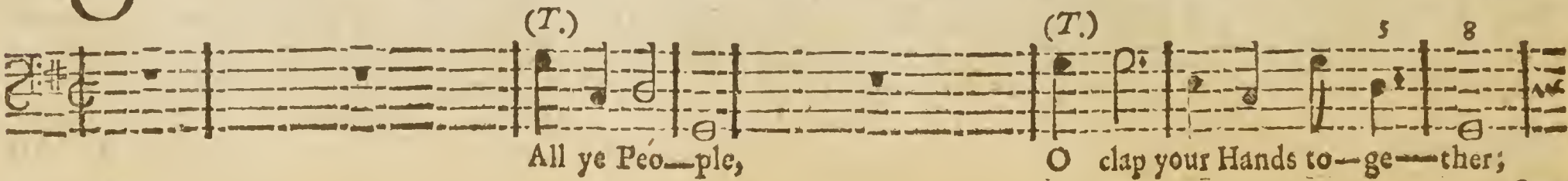


(Tacet.)



(Vivace.) Tenor & Baſſo.





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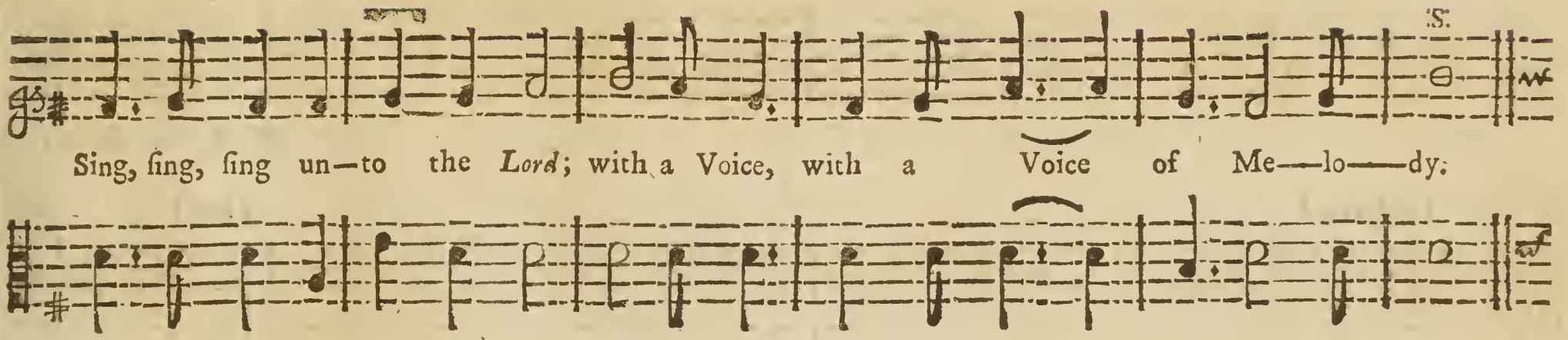
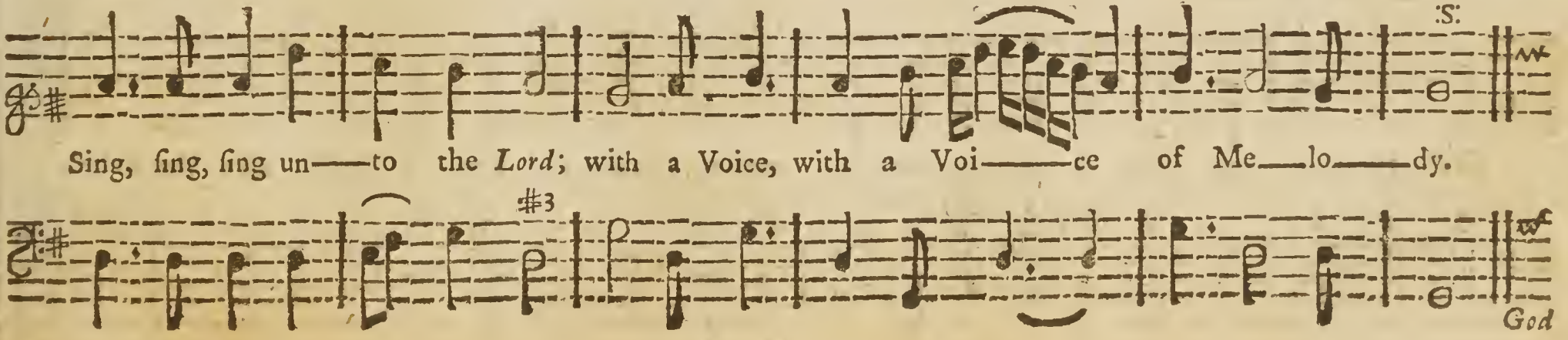
Continued.

Treble & Alto.



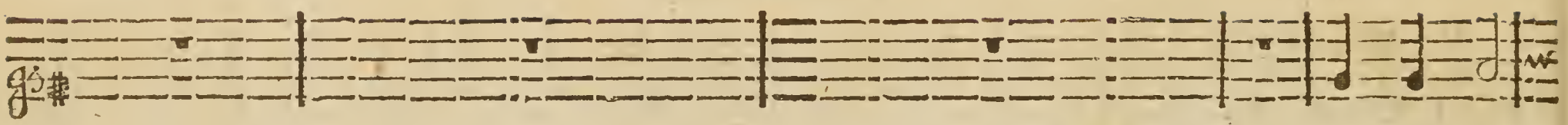
(*Repieno.*)

Tenor & Baſſo.



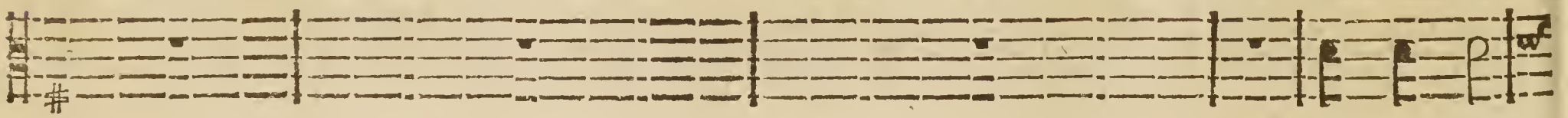
Continued.

Treble, & Alto. (*Tutt.*)

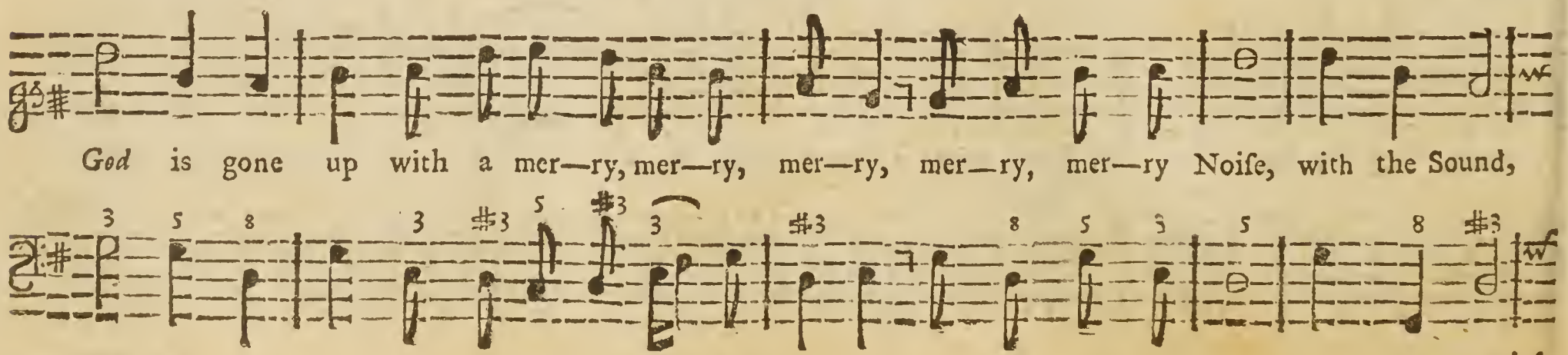


With the ſound,

(*Soſpria.*) (*Tutt.*)



Tenor & Baſſo.

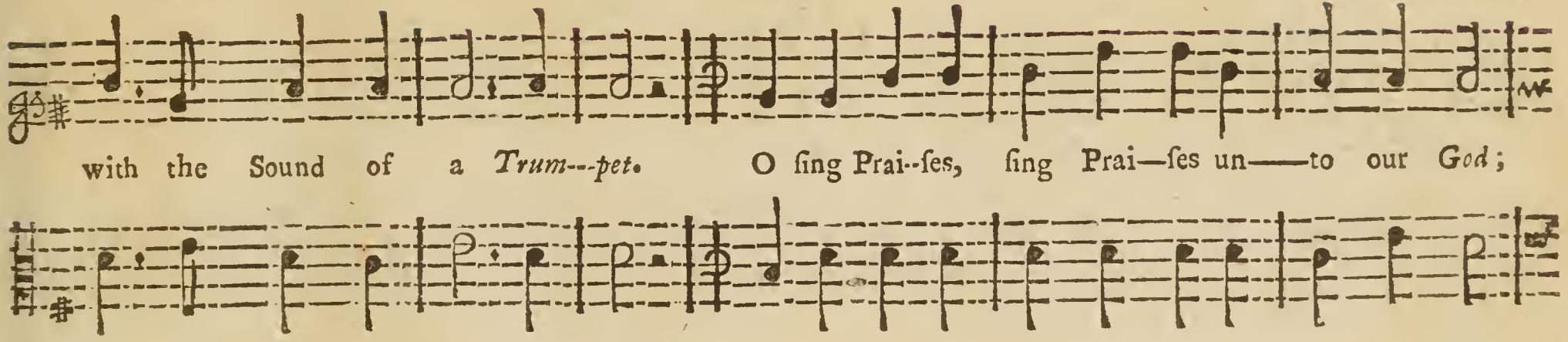


God is gone up with a mer—ry, mer—ry, mer—ry, mer—ry, mer—ry Noiſe, with the Sound,

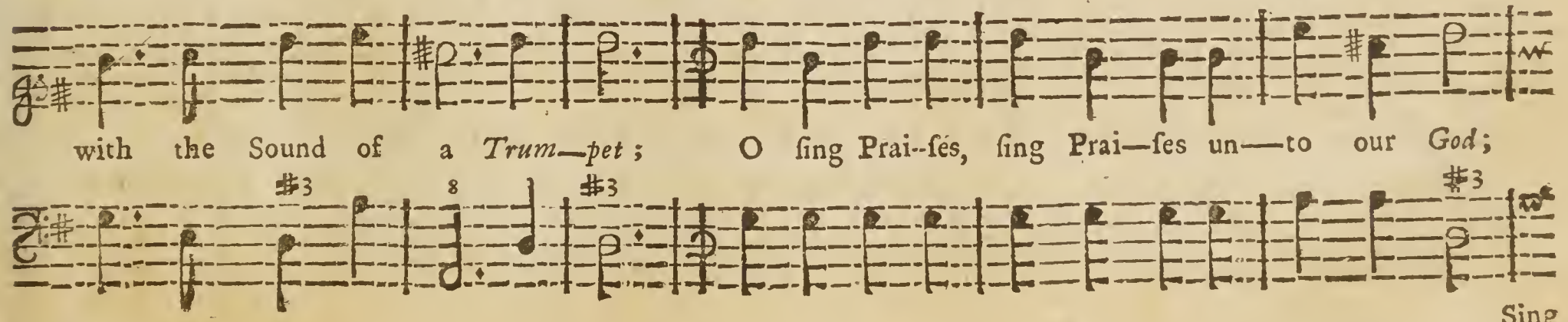
with

Continued.

Treble, & Alto. *(Fortiſſimo.)*



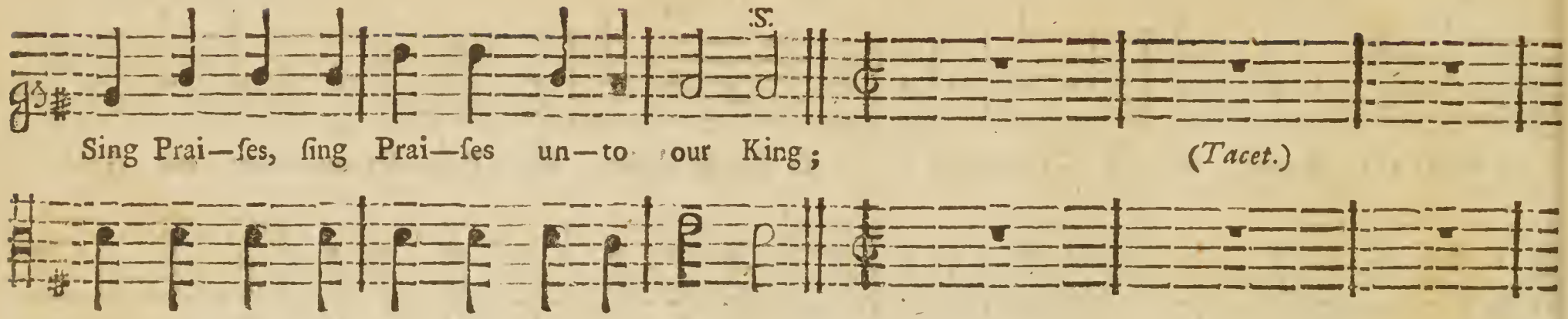
Tenor & Baſſo. *(Fortiſſimo.)*



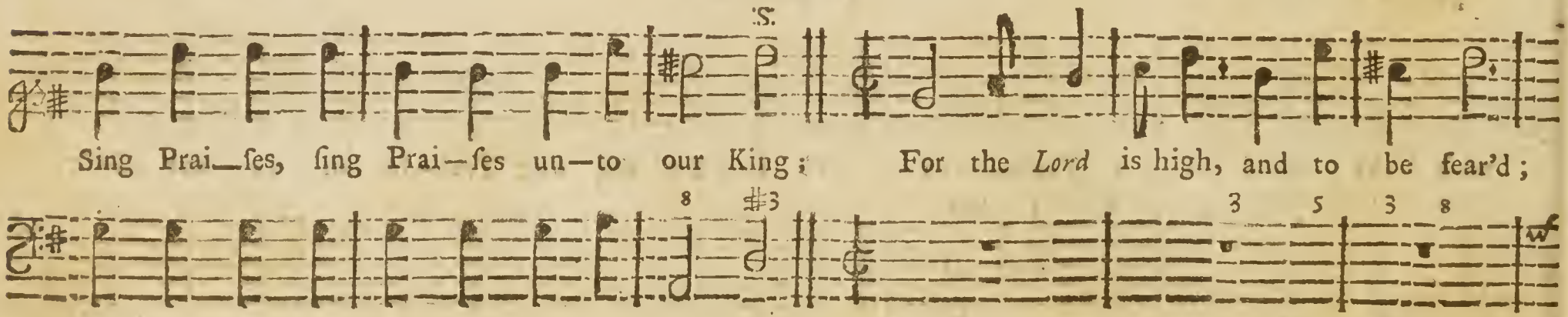
(Verte Subito.)

Continued.

Treble, & Alto.



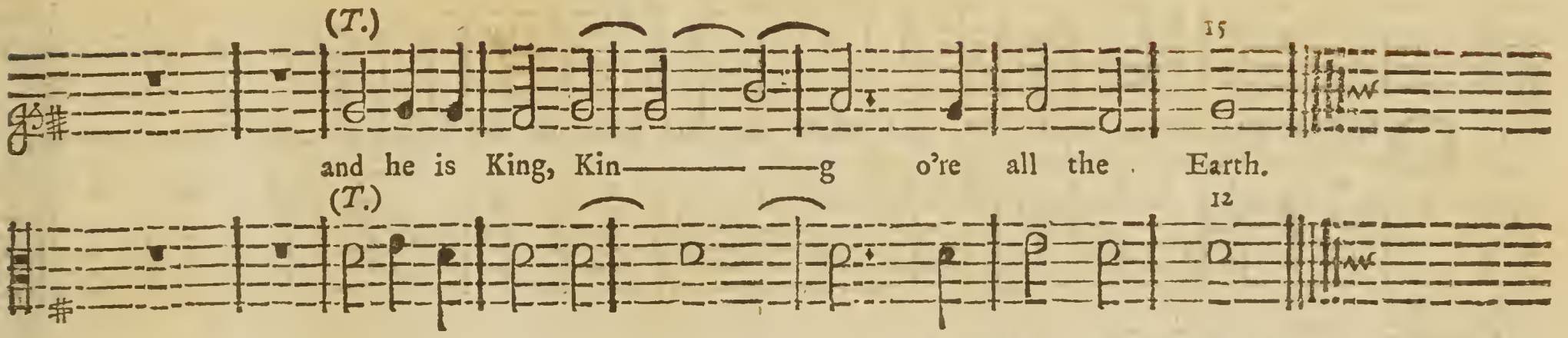
Tenor & Baſſo. (*Solus.*)



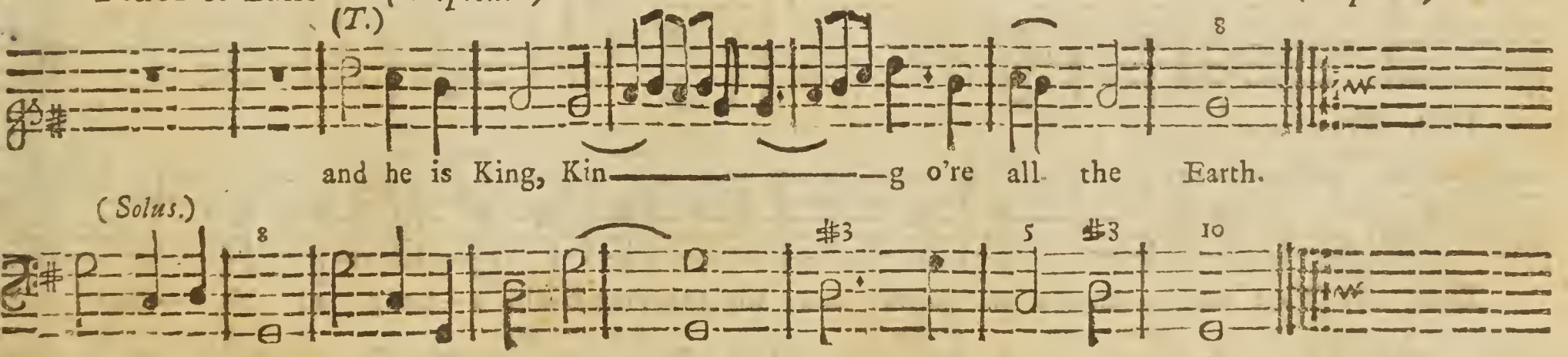
and

Continued.

Treble, & Alto.



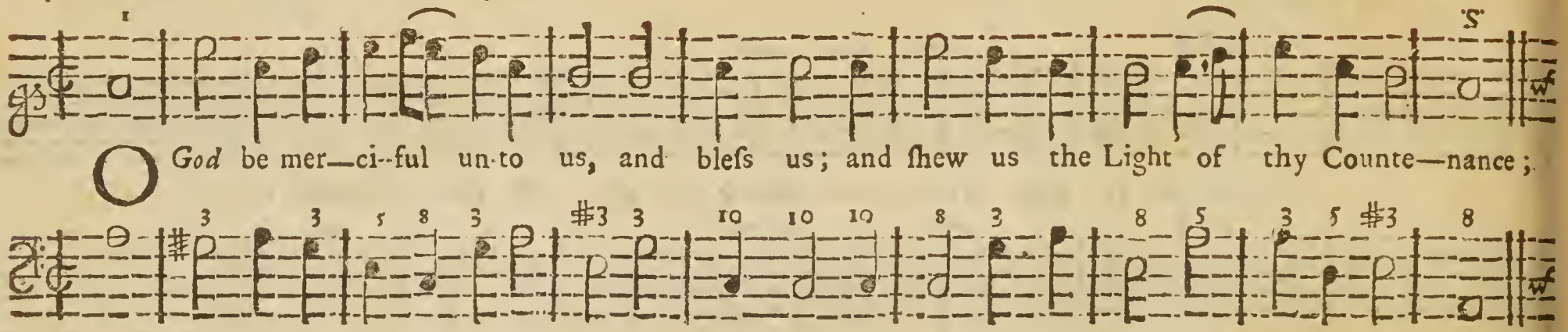
Tenor & Baſſo. *(Repieno.)* *(Replica.)*



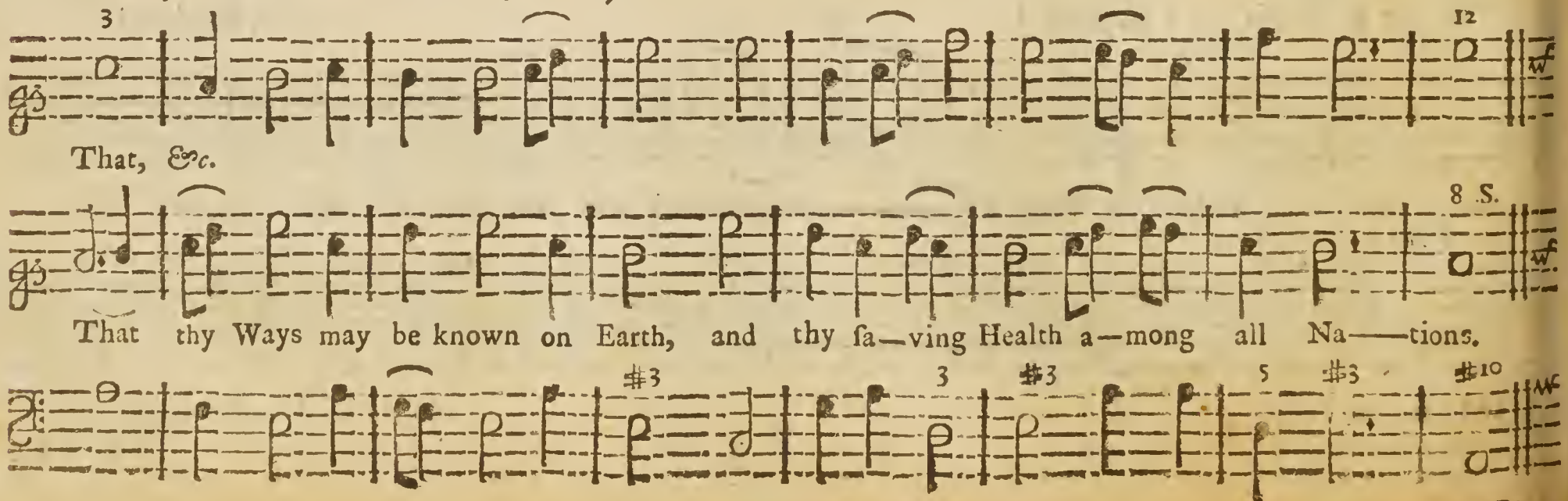
(Glory be, &c. Page 119.)

VI. An ANTHEM. Compoſed for *Three Voices.* *Pſal.* 67th. W. T.

(*Tenderment.*) Tenor & Baſſo. (*Duetto.*)



Cantus, Tenor & Baſſo. (*Trio.*)

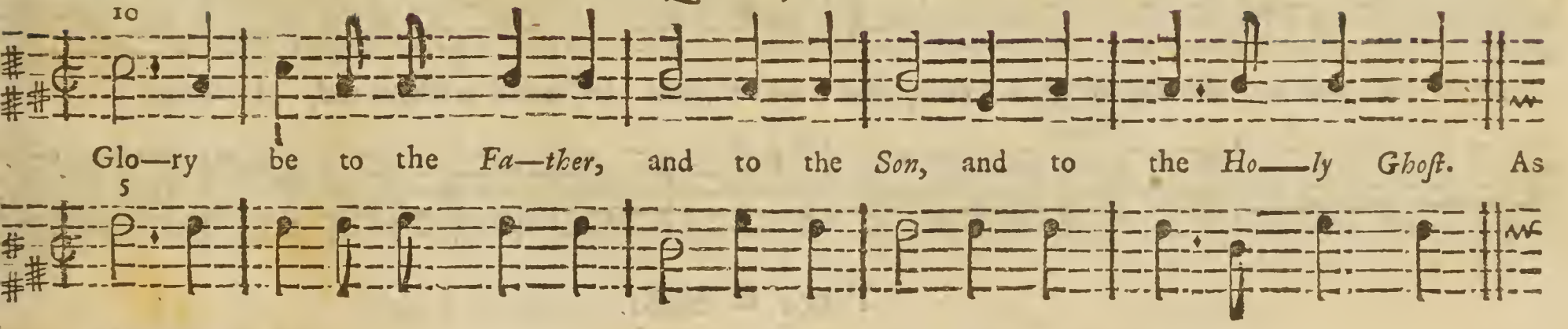


Glory

Continued.

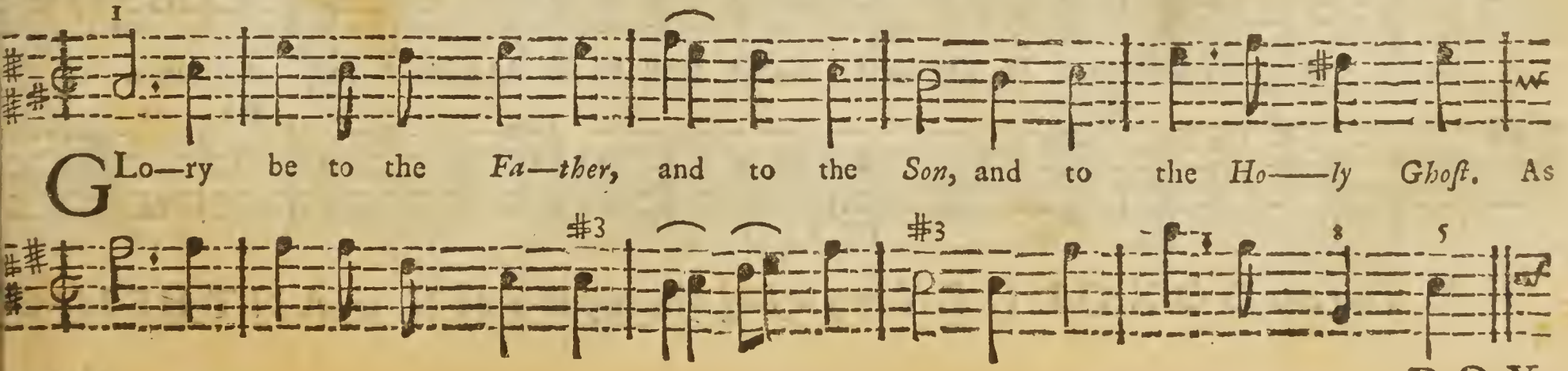
DOXOLOGY.

Treble, & Alto. *(Quarta.)*



(Maeſtuſo.)

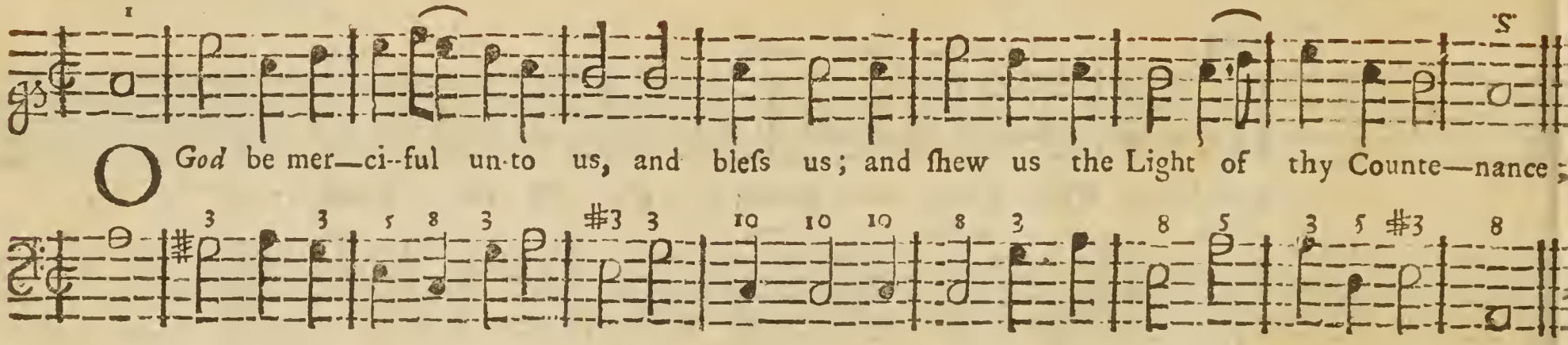
Tenor & Baſſo.



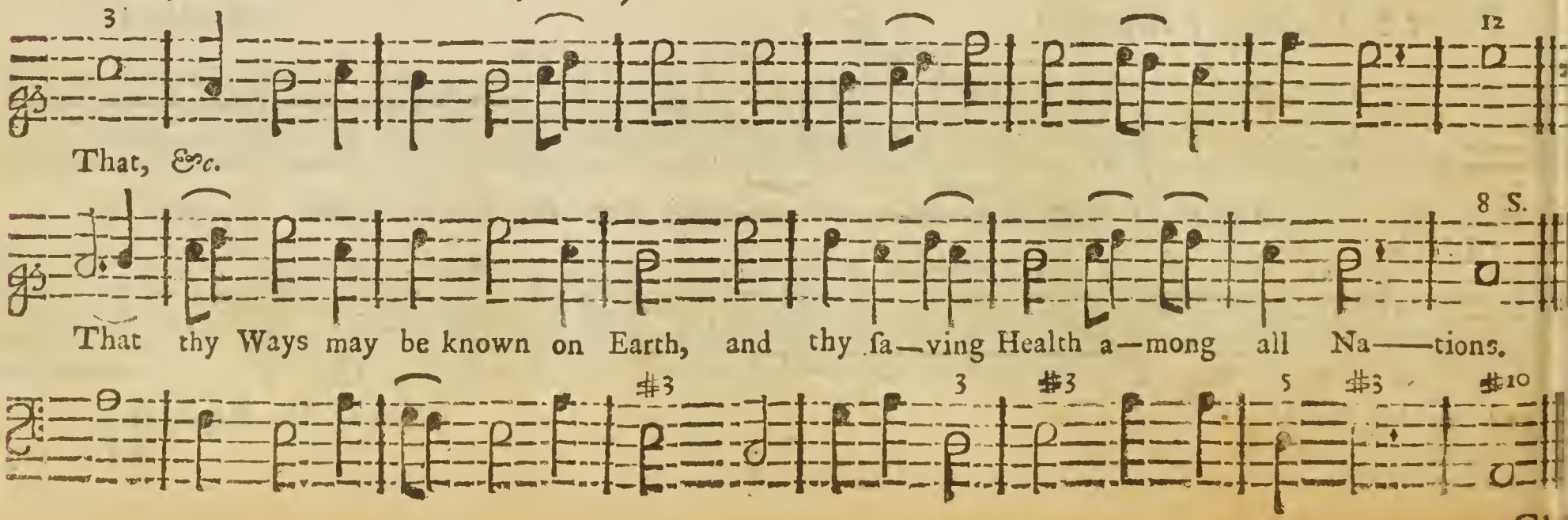
DOX-

VI. An ANTHEM. Compoſed for *Three Voices.* *Pſal.* 67th. W. T.

(*Tenderment.*) Tenor & Baſſo. (*Duetto.*)



Cantus, Tenor & Baſſo. (*Trio.*)

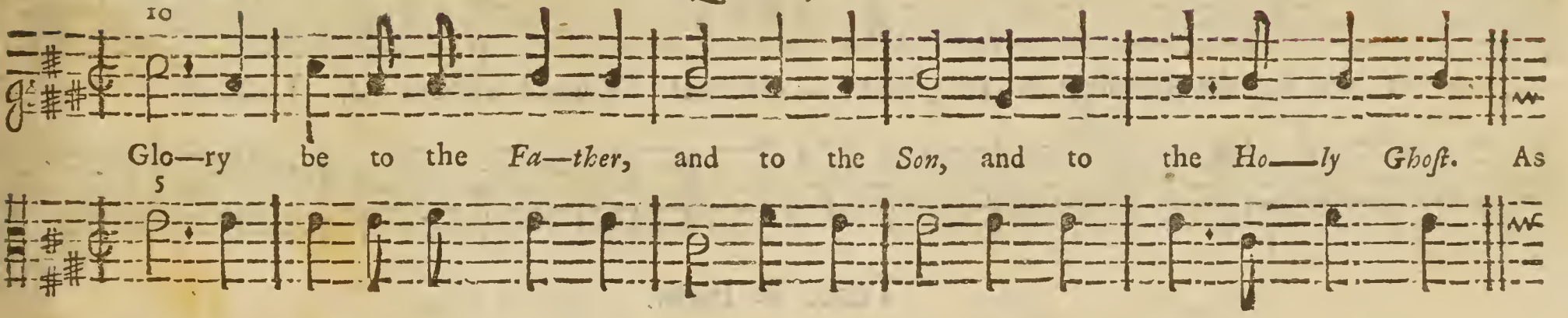


Gl

Continued.

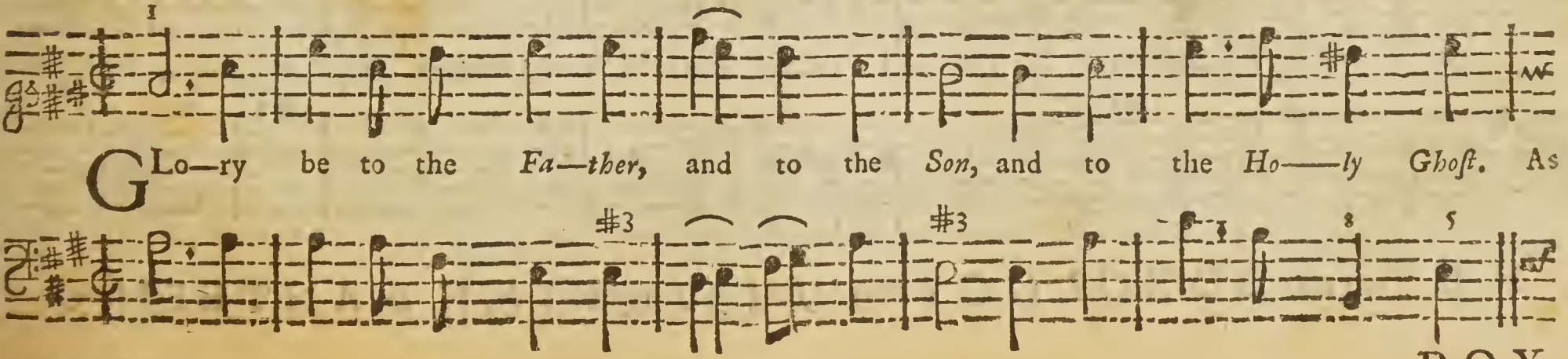
DOXOLOGY.

Treble, & Alto. *(Quarta.)*



(Maeſtuſo.)

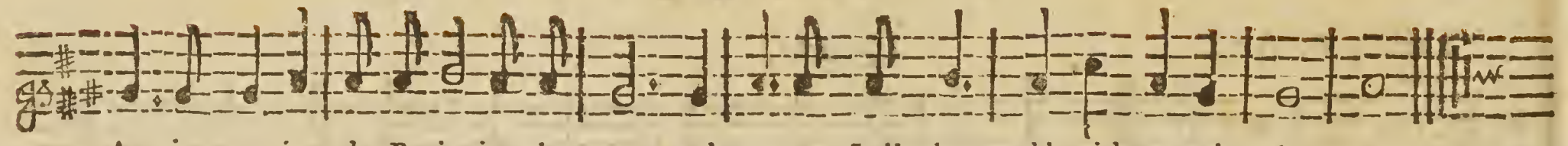
Tenor & Baſſo.



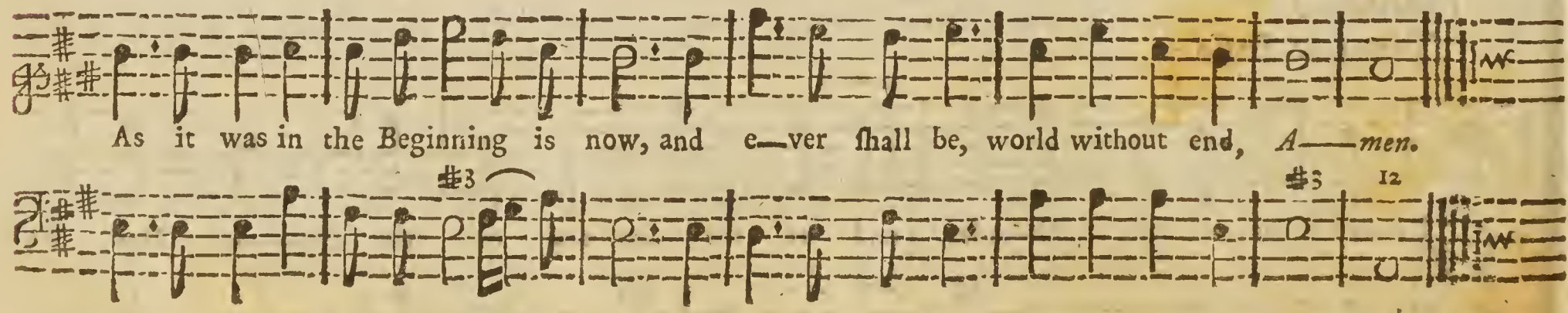
DOX-

DOXOLOGY. Continued.

Treble, & Alto.



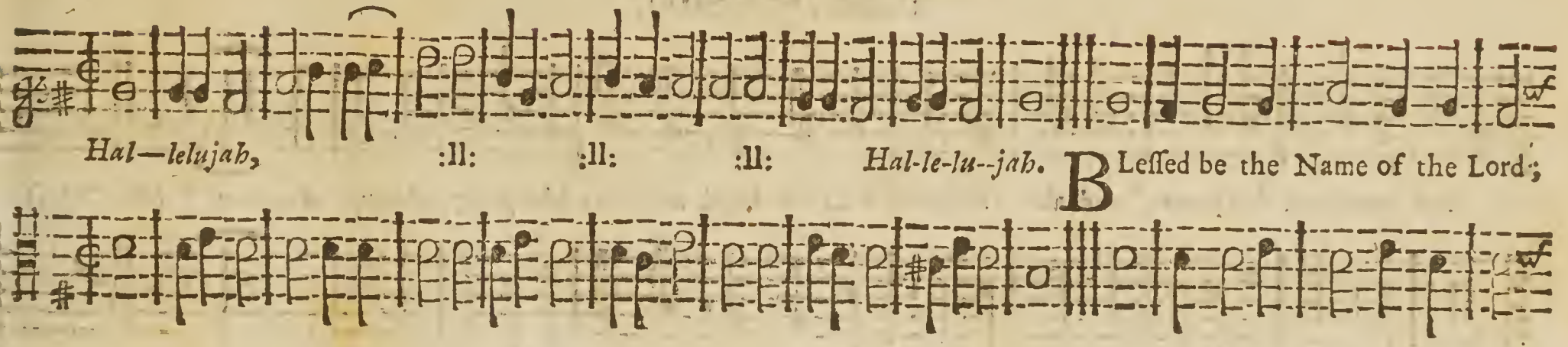
Tenor & Baſſo.



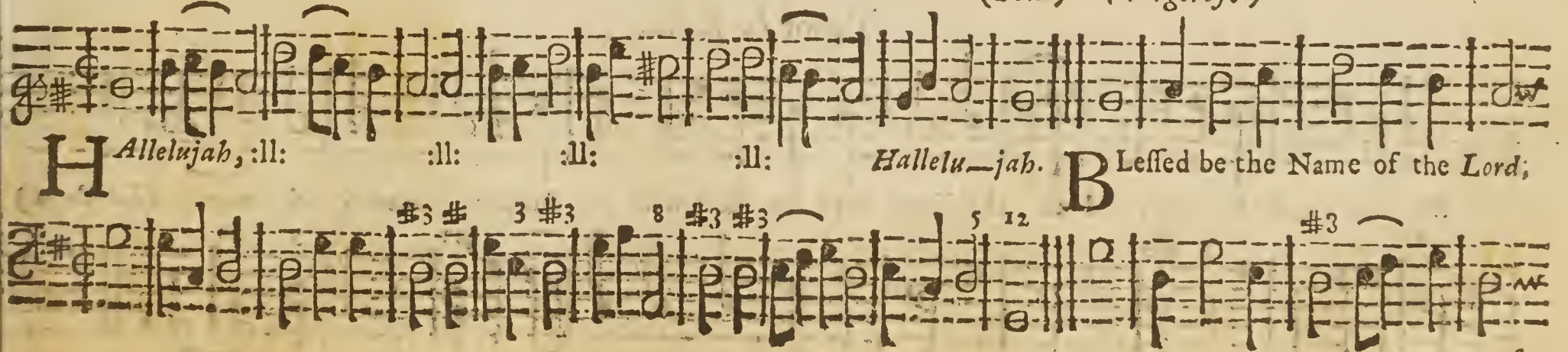
N. B. *That this* DOXOLOGY *may be ſung after any* HYMN, *or* ANTHEM, *&c.*

VII. An ANTHEM. Composed *For Four Voices. Psal.* 72d.. W. T.

HALLELUJAHS. Treble, & Contra. *(Fin.)*

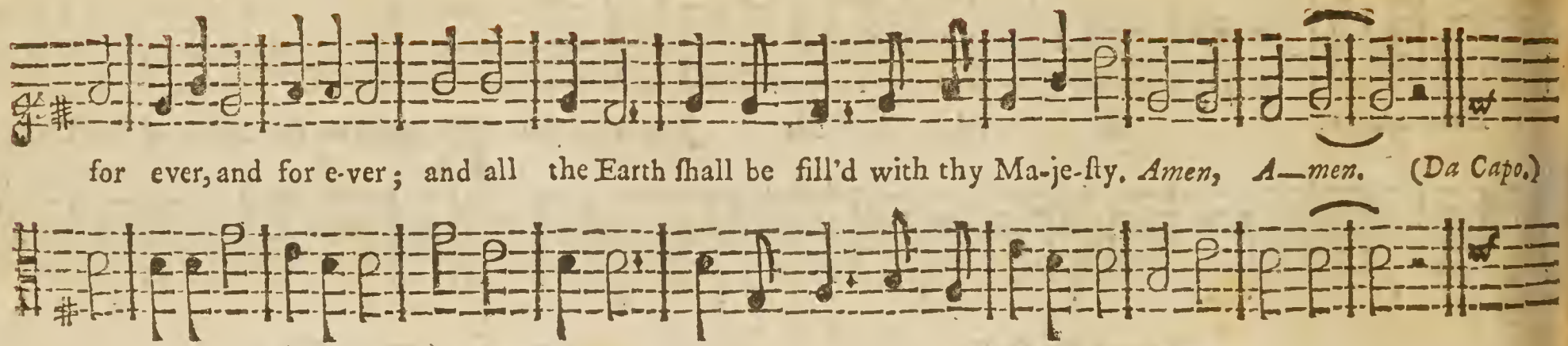


Tenor & Basso. *(Fin) (Vigoroso.)*

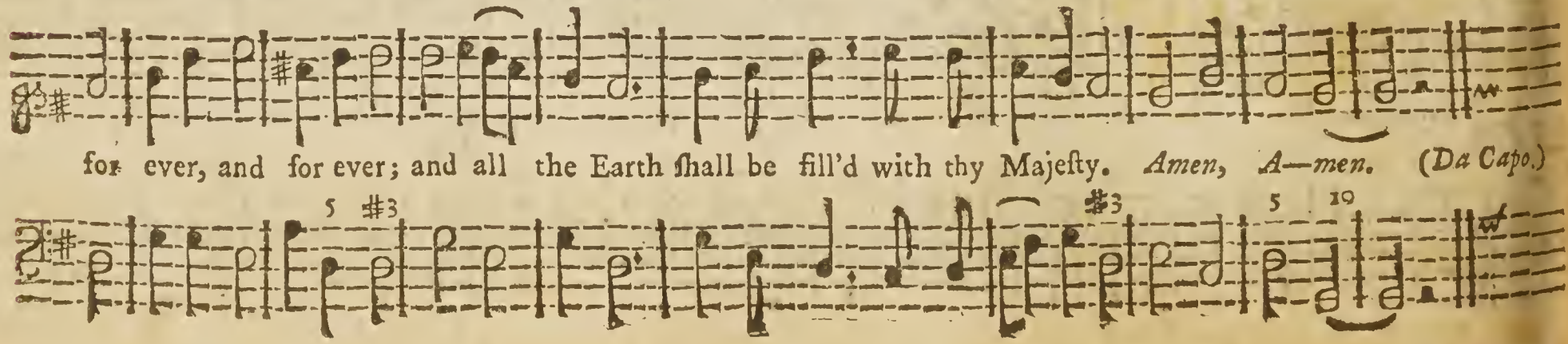


Continued.

Treble, & Contra.



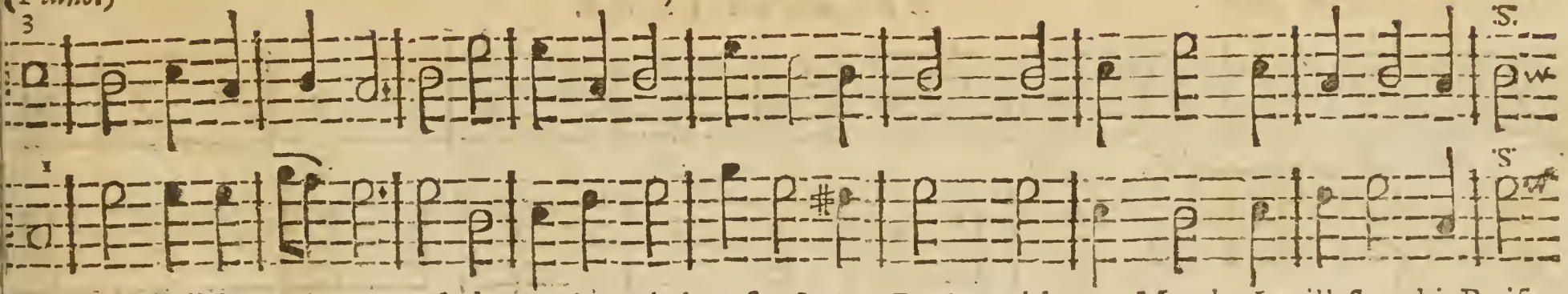
Tenor & Baſſo.



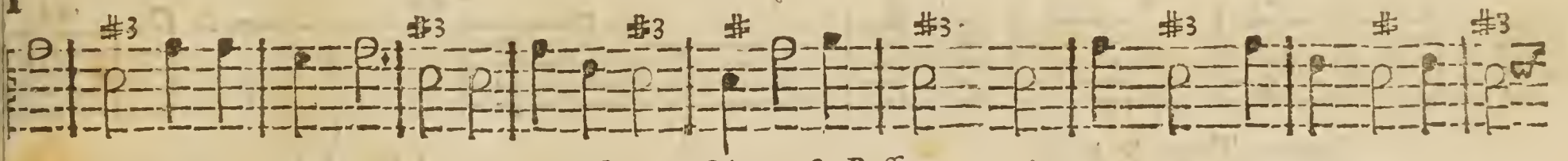
VIII. An ANTHEM. Composed for *Three Voices.* *Psal. 89th.* W. T.

(*Piano.*)

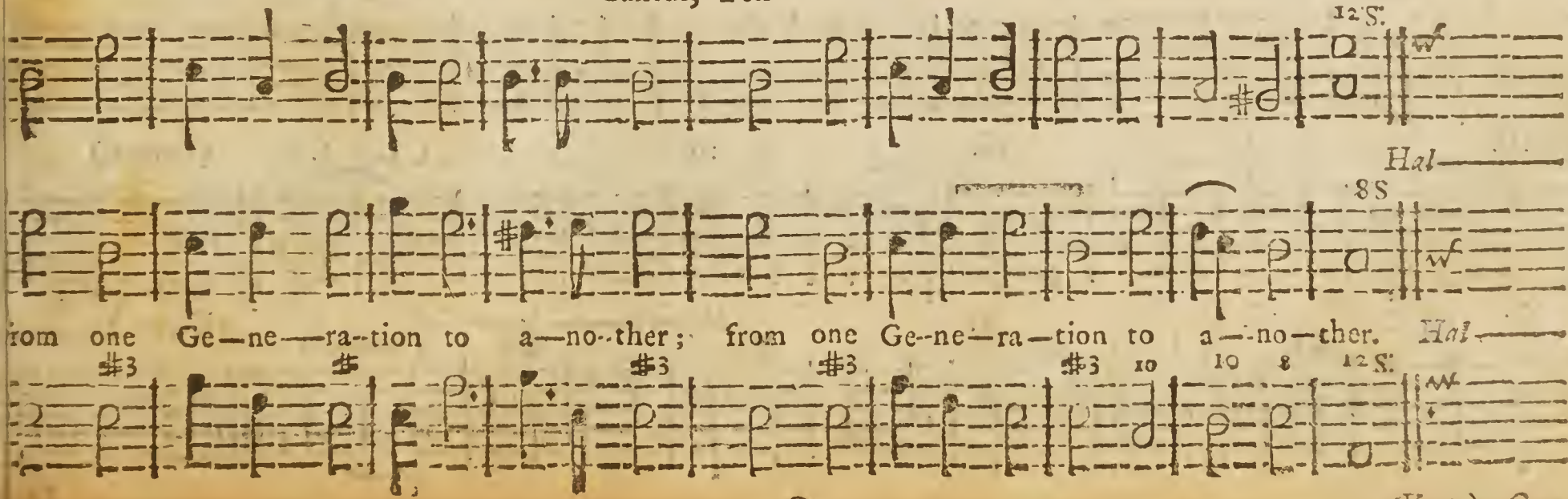
Cantus, Tenor & Basso.



MY Song shall be al—ways of the lov-ing Kind--ness of the *Lord*; with my Mouth I will shew his Praise.



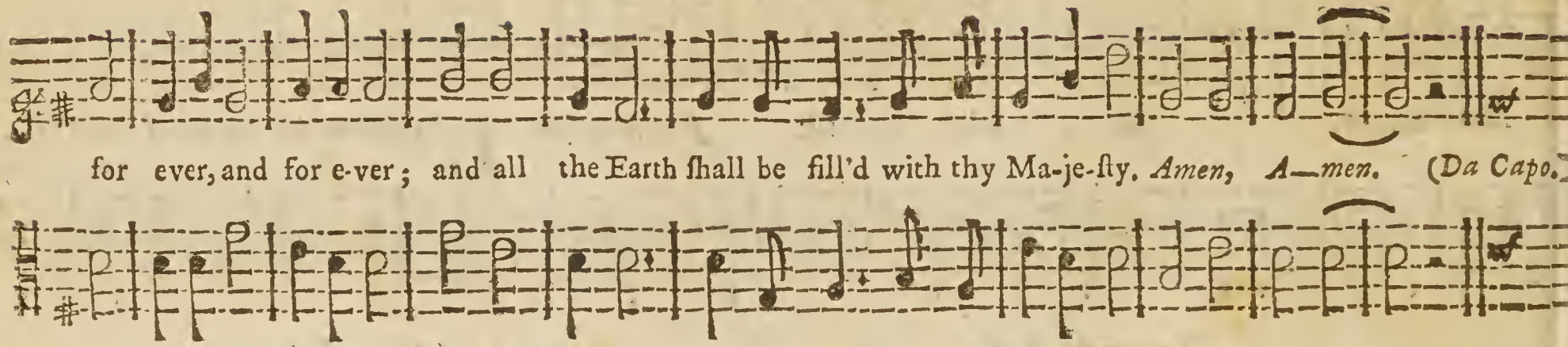
Cantus, Tenor & Basso.



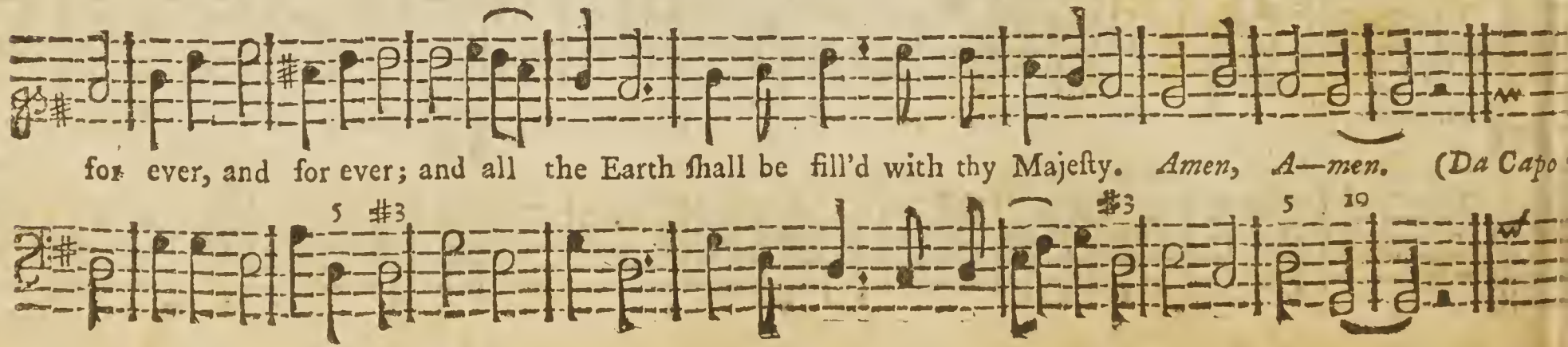
from one Ge—ne—ra--tion to a—no--ther; from one Ge--ne—ra—tion to a—no—ther. *Hal*—

Continued.

Treble, & Contra.



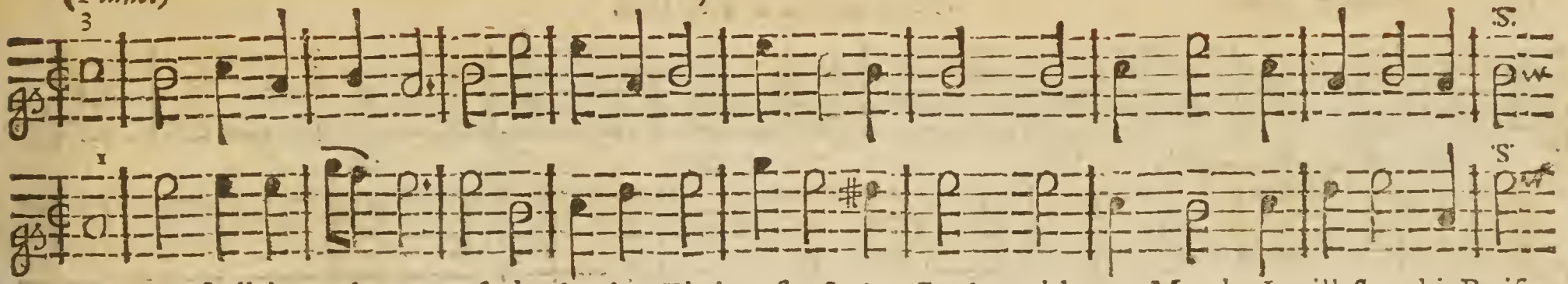
Tenor & Baſſo.



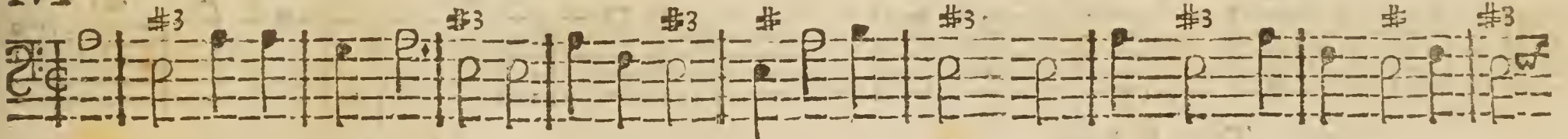
VIII. An A N T H E M. Composed for *Three Voices. Psal. 89th.* W. T.

(*Piano.*)

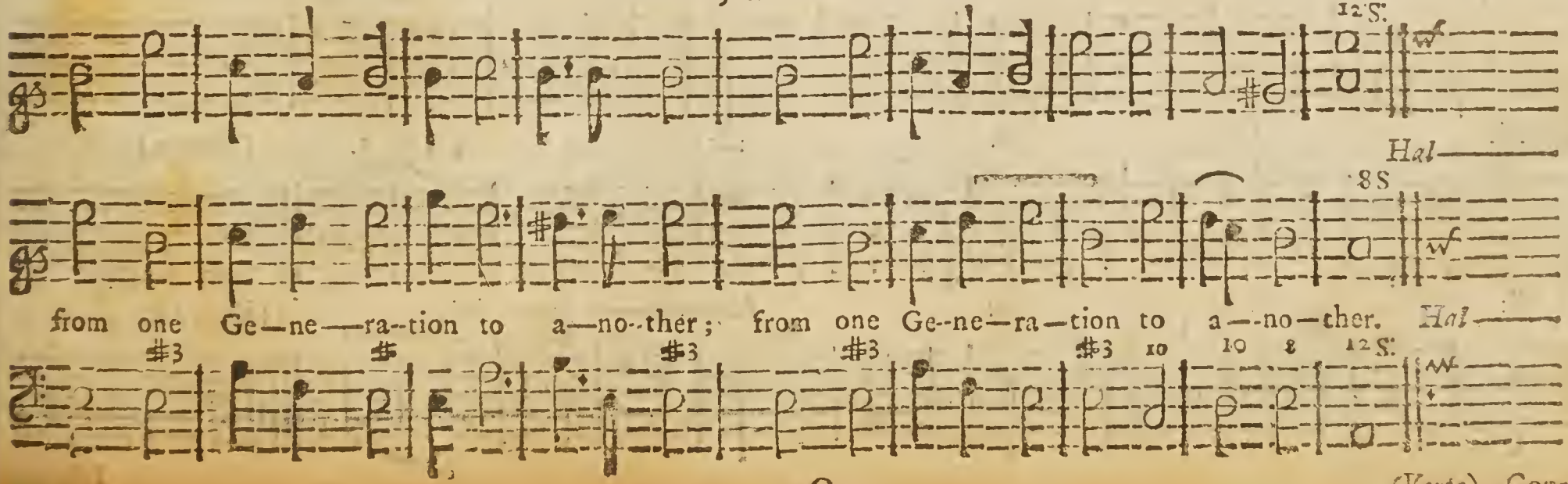
Cantus, Tenor & Basso.



M Y Song shall be al—ways of the lov-ing Kind--ness of the *Lord*; with my Mouth I will shew his Praise.



Cantus, Tenor & Basso.



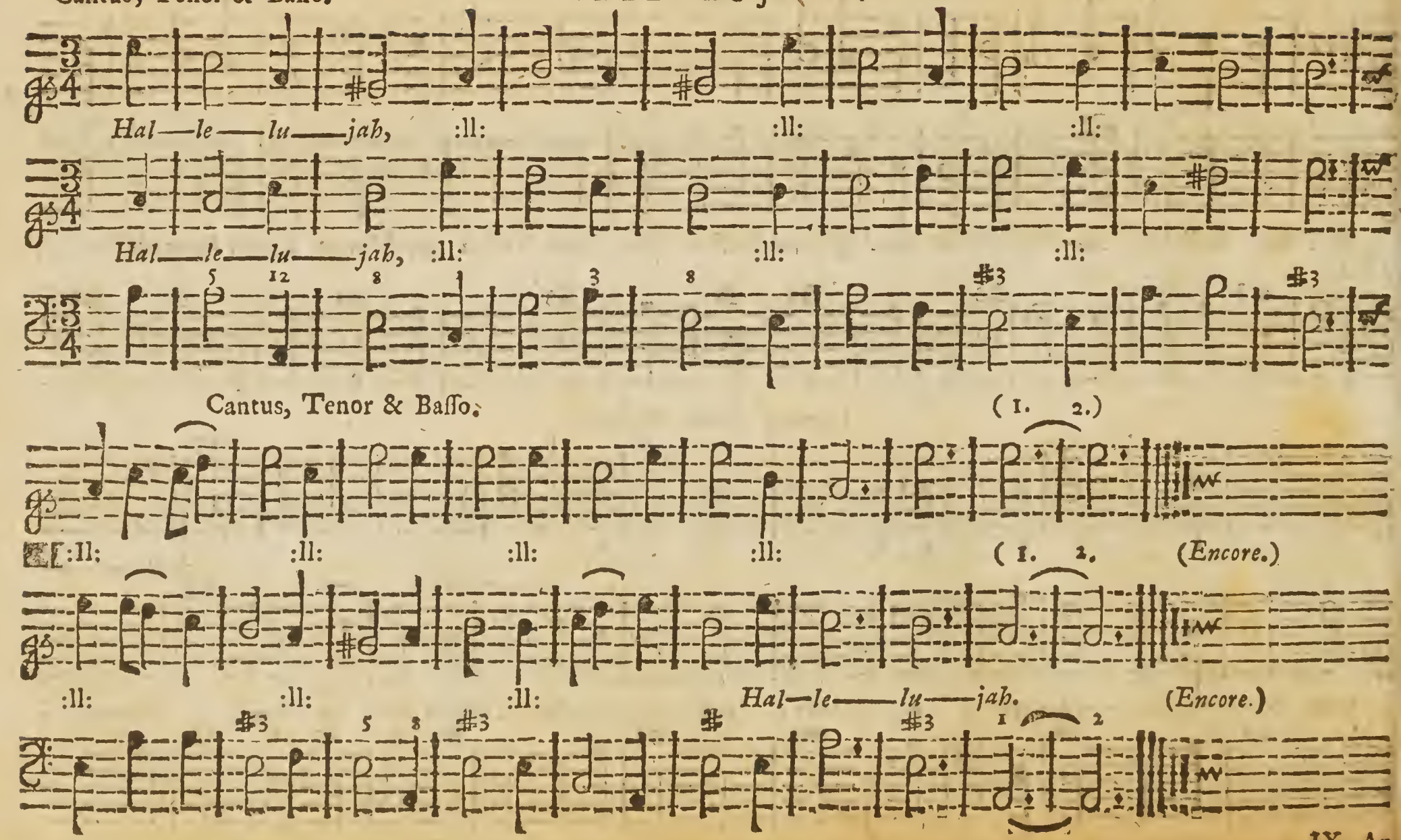
from one Ge—ne——ra--tion to a—no--ther; from one Ge--ne—ra—tion to a——no—ther.

(*Verte*) Cour-

A Compleat Melody : *Or,*

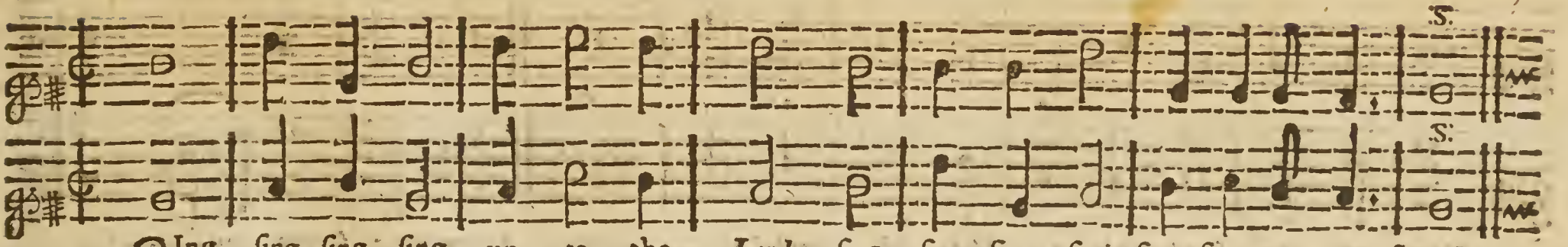
Continued.

Cantus, Tenor & Baſſo. HALLELUJAHS.

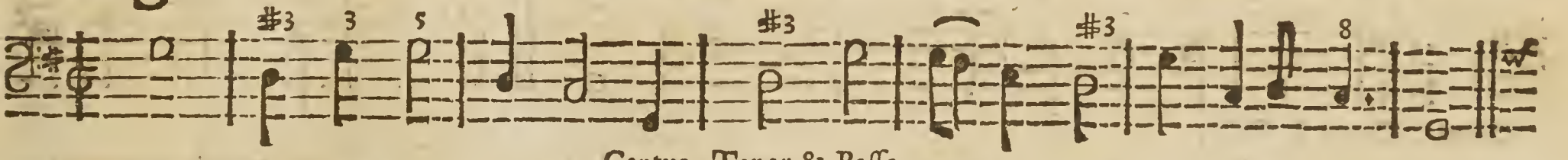


IX. An ANTHEM. Composed for *Three Voices.* *Psal. 98th.* W. T.

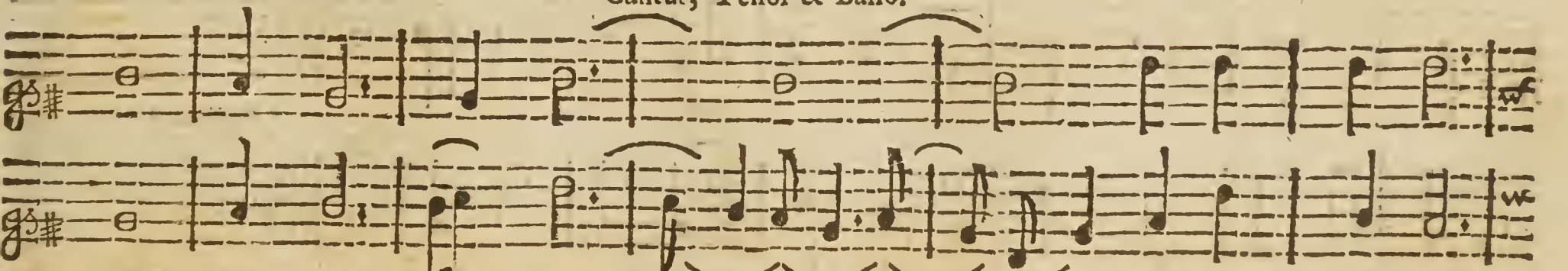
(Maestuso.) Cantus, Tenor & Basso.



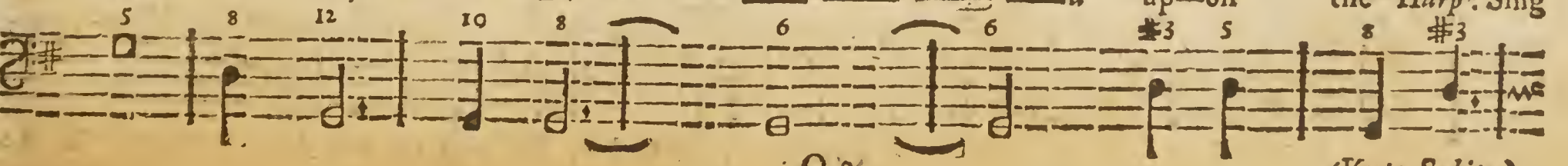
SIng, sing, sing, sing un—to the *Lord*; sing, sing, sing, sing, sing, sing a new Song:



Cantus, Tenor & Basso.

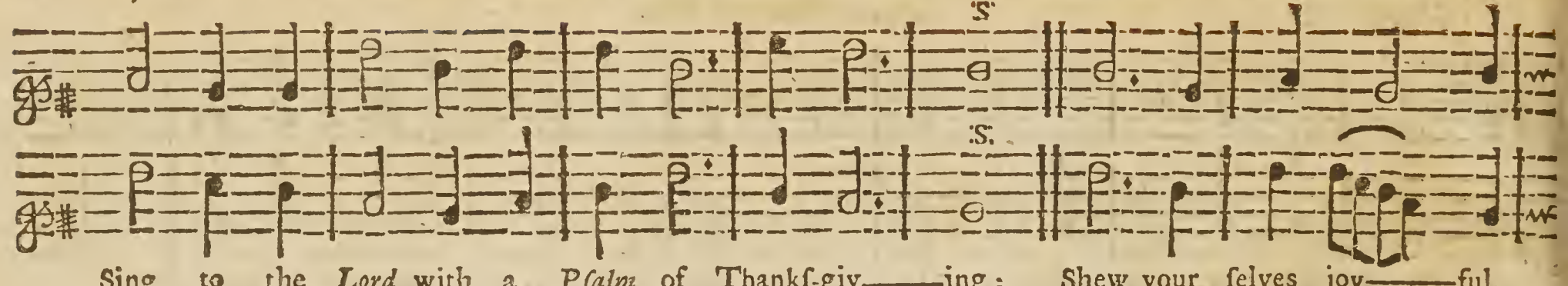


Praise the *Lord*, the *Lor— — — — — — — — d* up—on the *Harp*: Sing

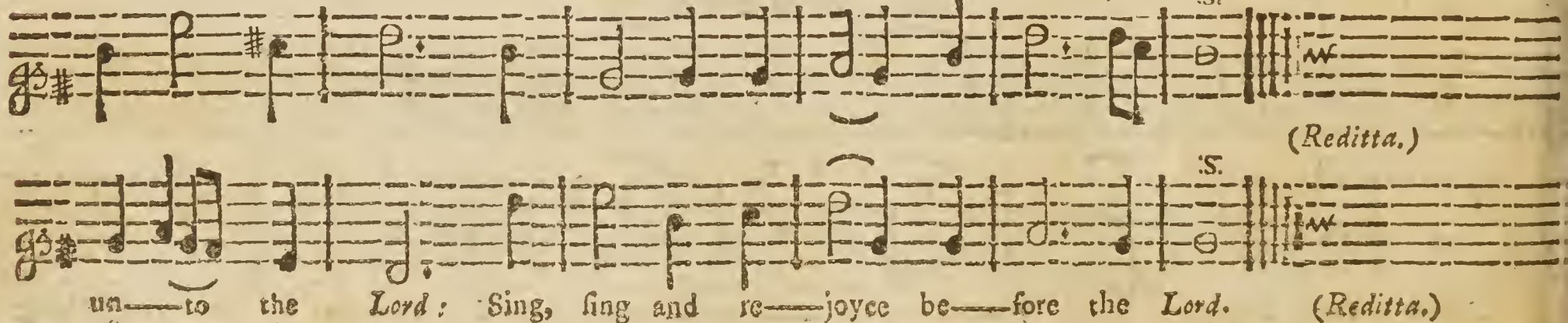


(Verte Subito.)

Cantus, Tenor & Baſſo. Continued.



Cantus, Tenor & Baſſo.

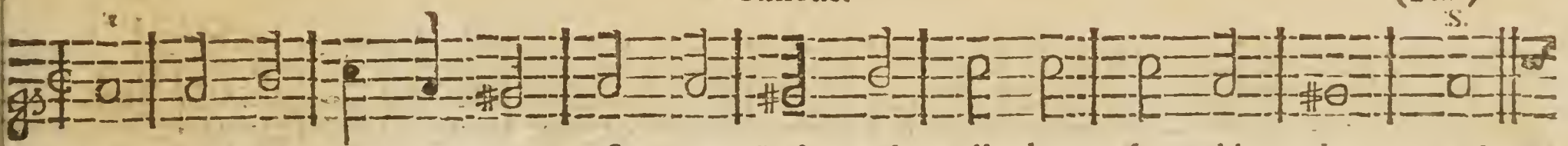


(*Glory be to the* Father, *&c. as Page* 119.)

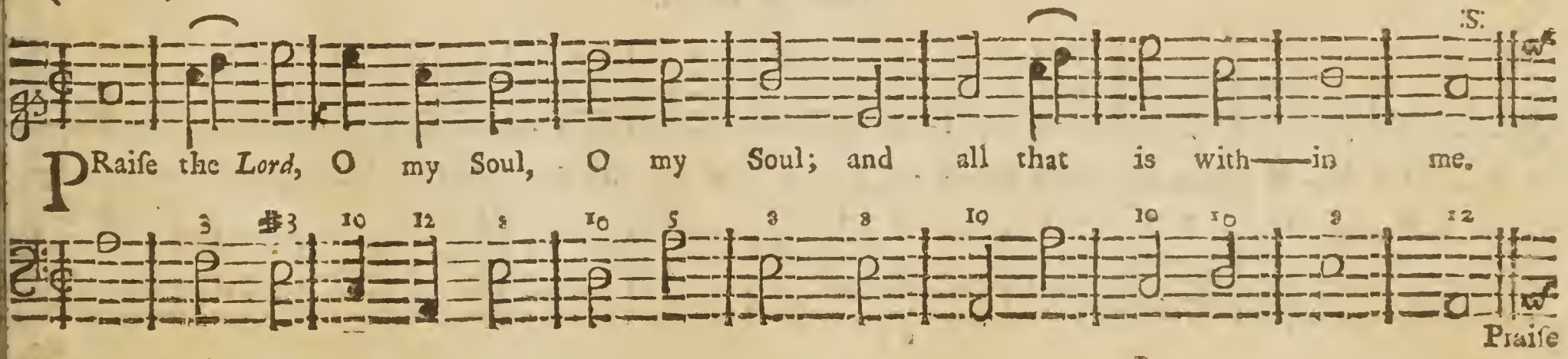
X. An

X. An ANTHEM. Composed for *Three Voices*. *Psal.* 103*d*. W. T.

Cantus. (*Fin.*)



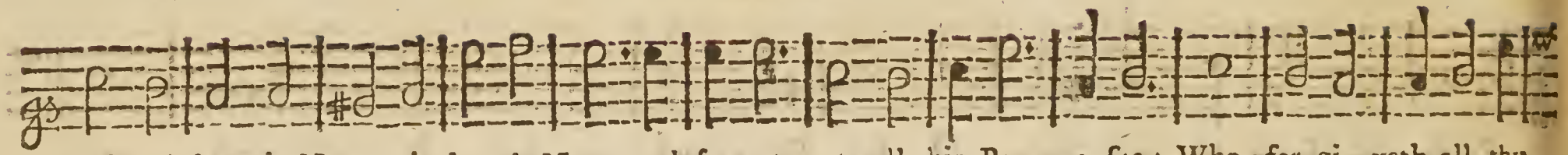
(*Divoto.*) Tenor & Basso.) (*Fin.*)



(*Verte*)

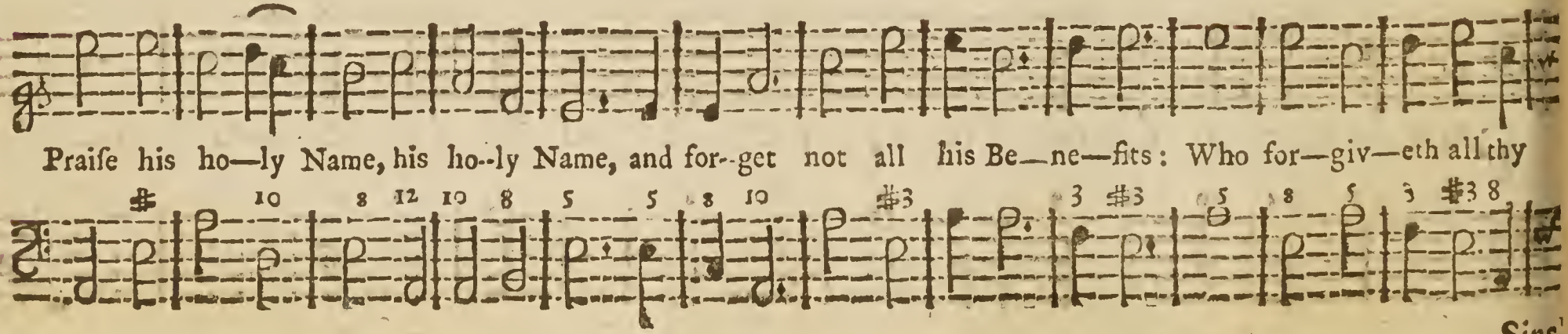
Continued.

Cantus.



Praiſe his ho—ly Name, his ho—ly Name, and for-get not all his Be——ne-fits : Who for-gi—veth all thy

Tenor & Baſſo.

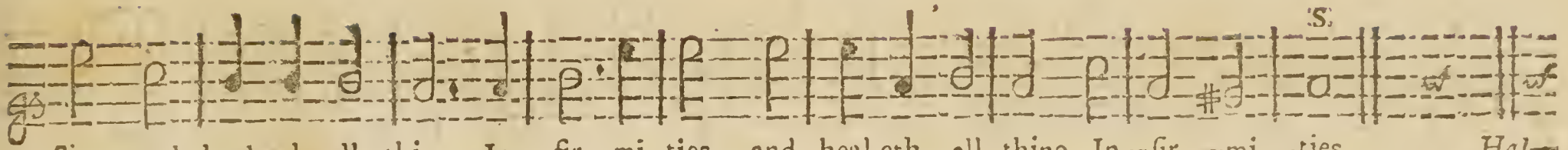


Praiſe his ho—ly Name, his ho--ly Name, and for--get not all his Be—ne—fits : Who for—giv—eth all thy

Sins,

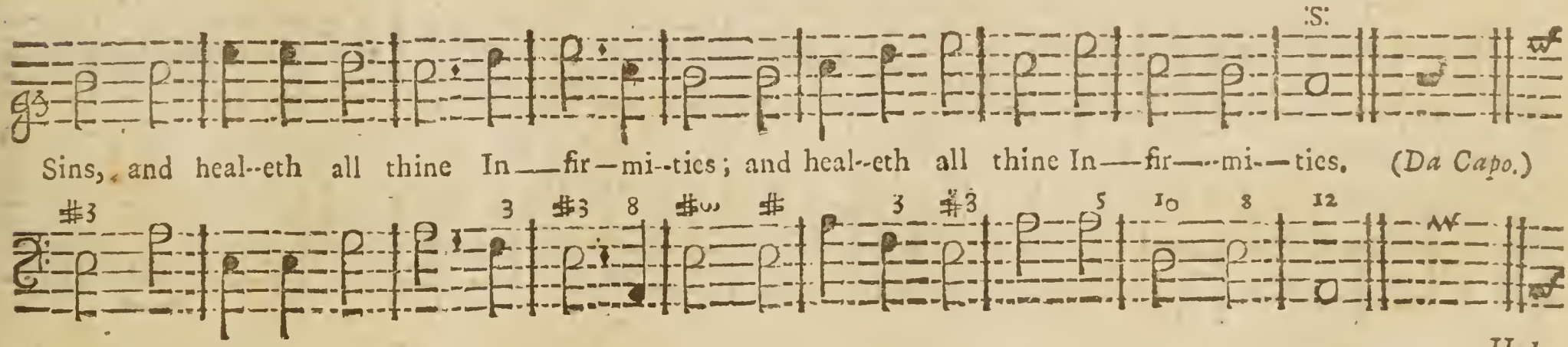
Continued.

Cantus.



Sins, and heal--eth all thine In—fir—mi--ties, and heal-eth all thine In—fir—mi—ties. *Hal—*

Tenor & Baſſo. *(Da Capo.)*

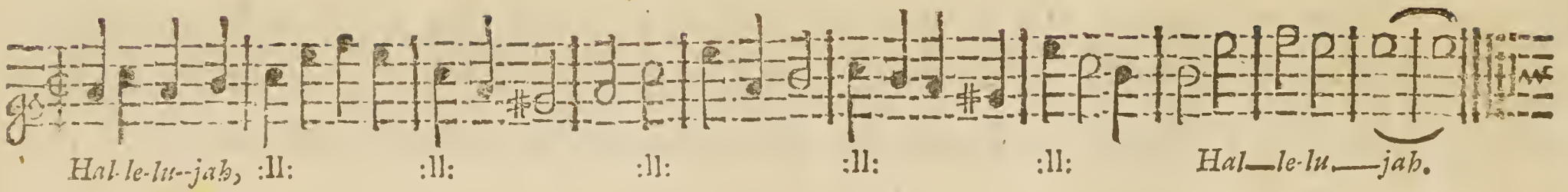


Sins, and heal--eth all thine In—fir—mi--ties; and heal--eth all thine In—fir—mi—ties. *(Da Capo.)*

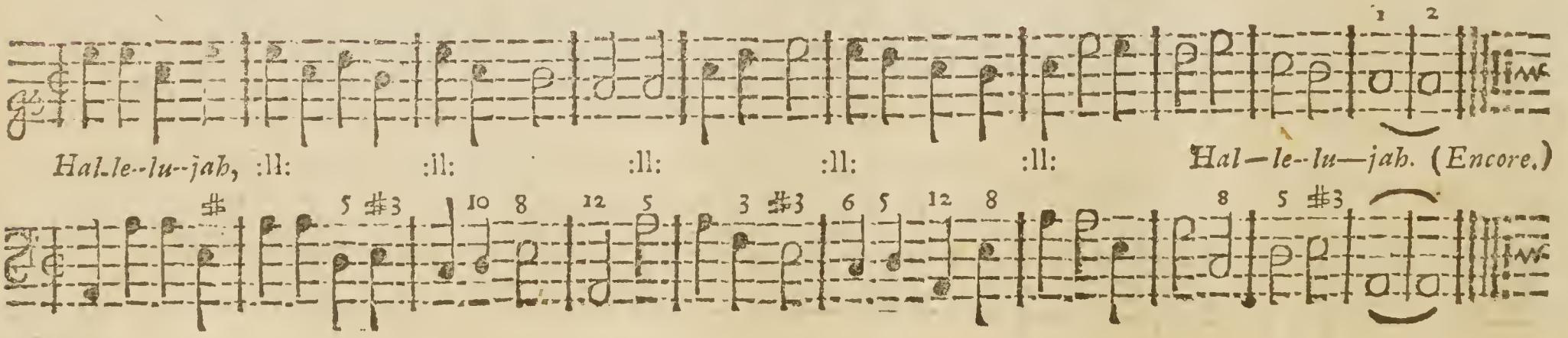
Hal—

Continued.

HALLELUJAHS.

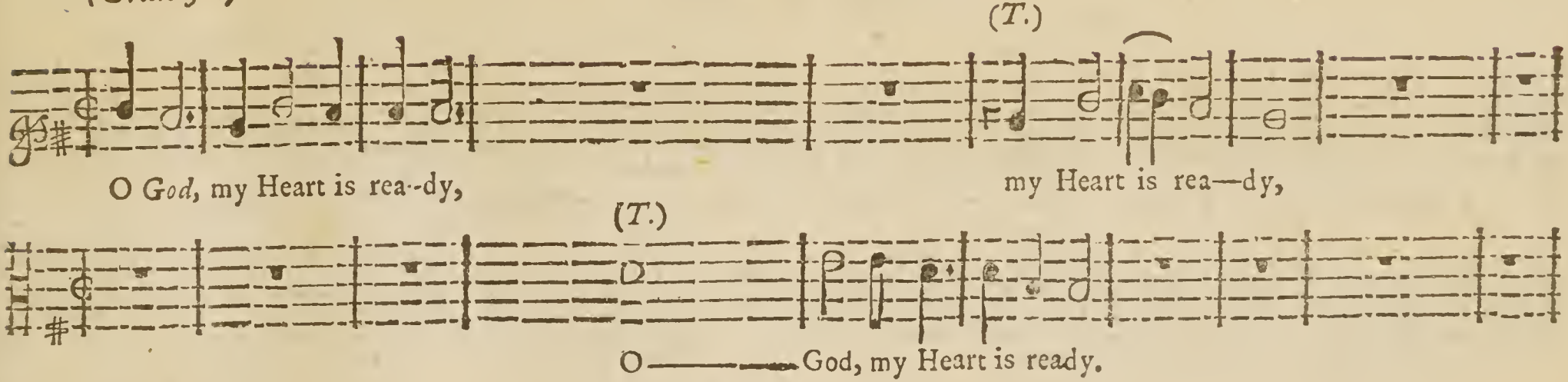


Tenor & Baſſo. (*Encore.*)

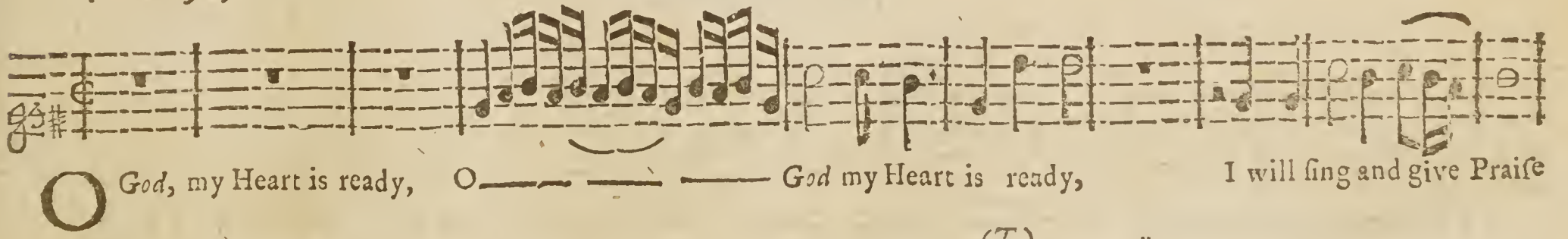


XI. An A N T H E M. Composed for *Four Voices. Psal.* 108*th.* W. T.

(Gratioso.) Treble & Alto.

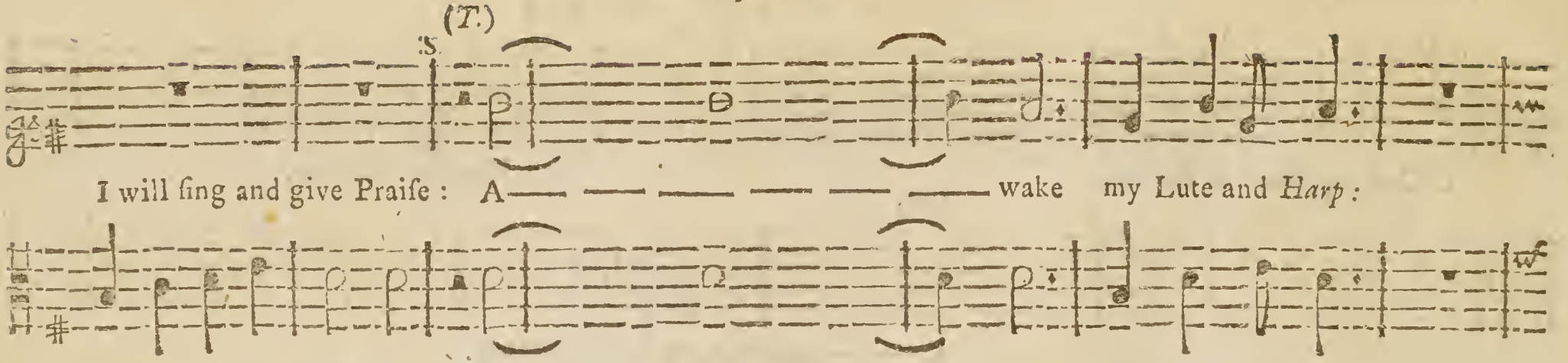


(Gratioso) Tenor & Basso. *(Voce Solo.)*

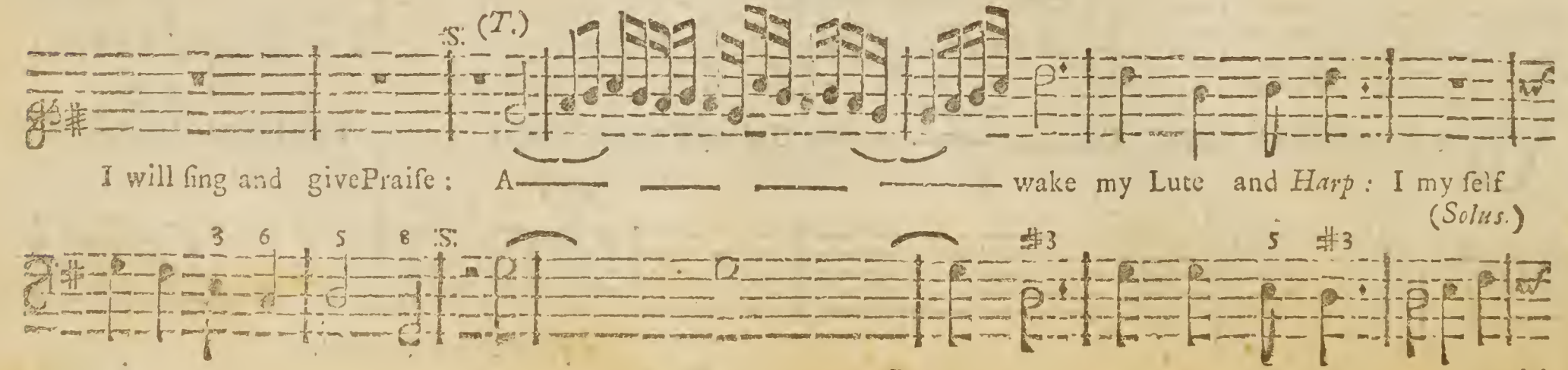


Continued.

Treble, & Altus.

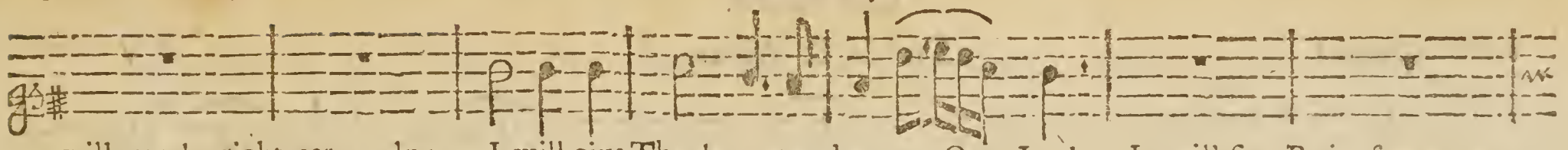


Tenor & Baſſo.

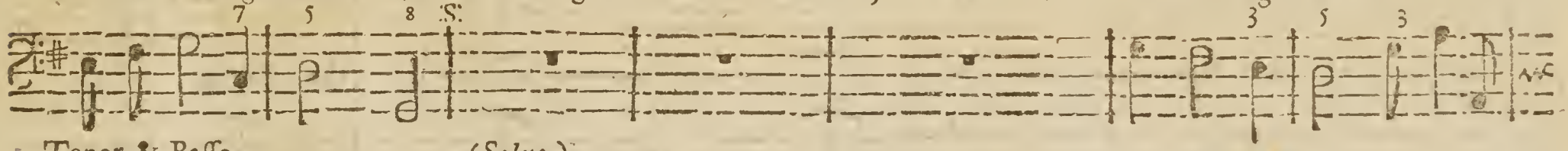


will

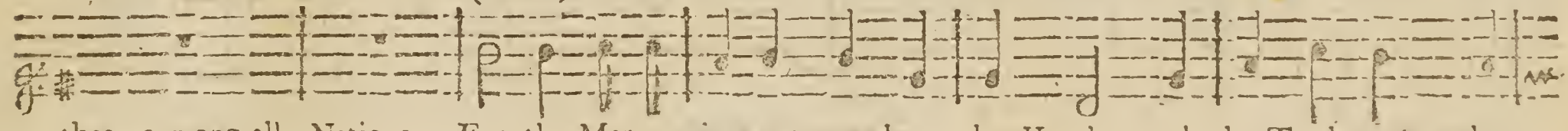
Tenor & Baſſo. *Solus.* Continued.



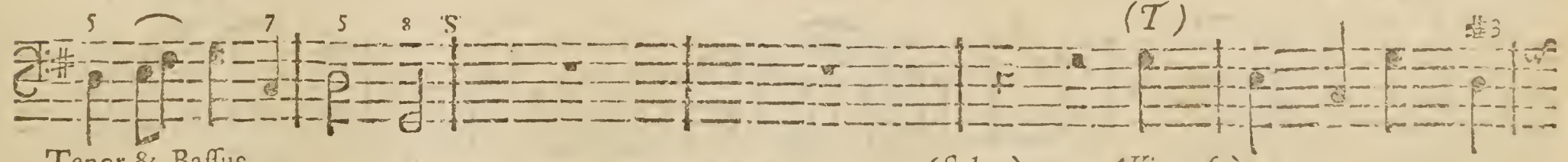
will awake right ear——ly: I will give Thanks un-to thee, O *Lord*: I will ſing Prai—ſes un-to



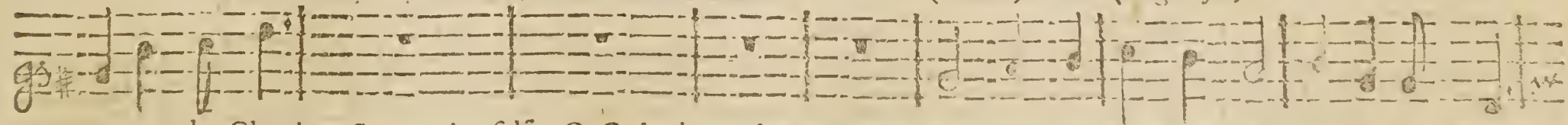
Tenor & Baſſo. (*Solus.*)



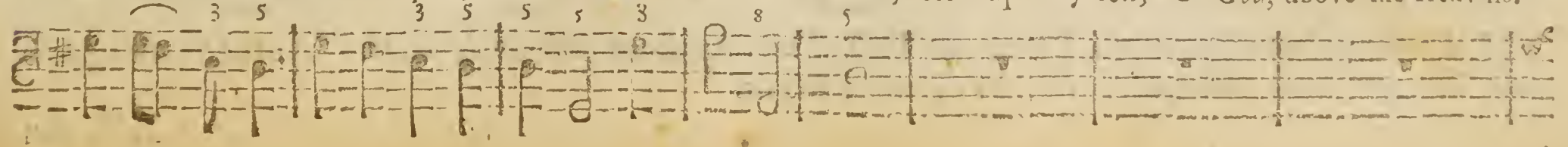
thee, a--mong all Nations: For thy Mer-cy is great—er than the Heav'ns, and thy Truth reach—eth



Tenor & Baſſus. (*Solus.*) (*Vigoroſo.*)



un--to the Clouds: Set up thy ſelf, O *God*, above the Heav'ns, ſet up thy ſelf, O *God*, above the Heav'ns.

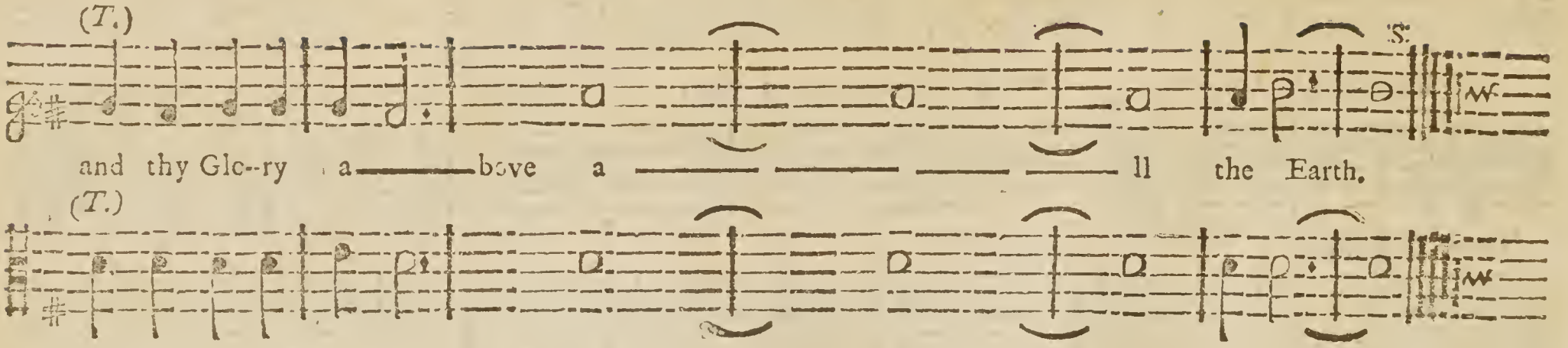


and

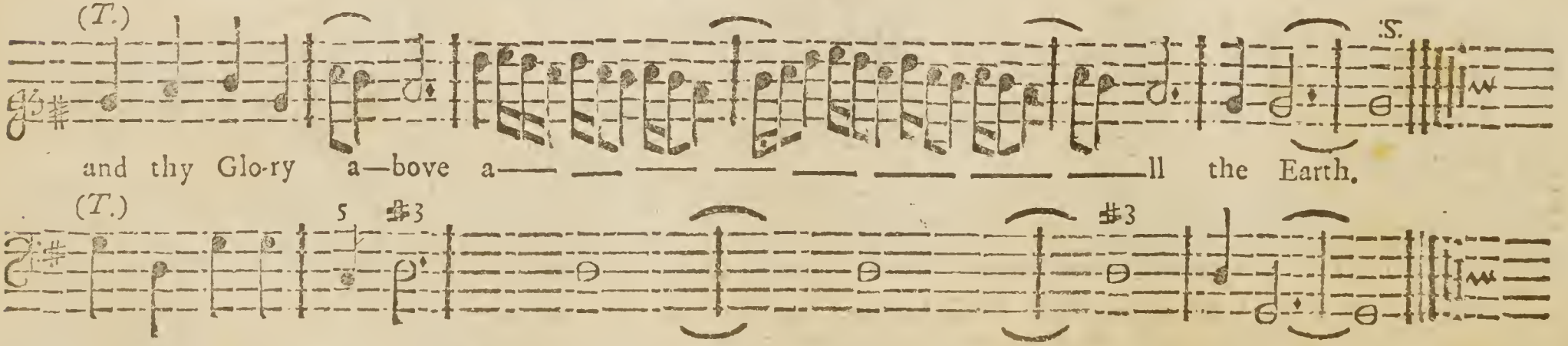
(*Verte.*)

Continued.

(Pieno Choro.) Treble, & Altus.



(Pieno Choro.) Tenor & Baſſo. *(Encore.)*

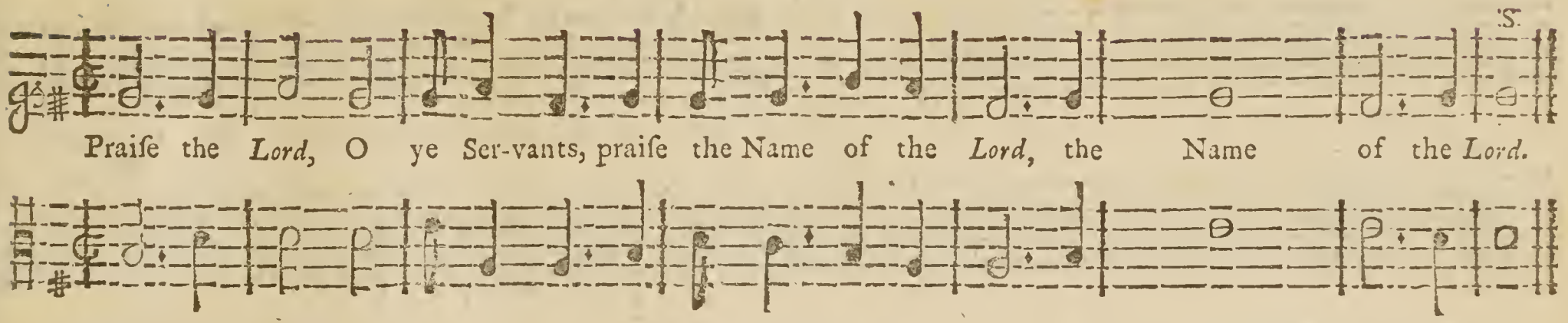


N. B. *That ſome Part of the* Tenor *and* Baſs *of this* Anthem *was ſet by another* Author: *Being now much amended, and enlarged by Mr.* William Tans'ur.

XII. An

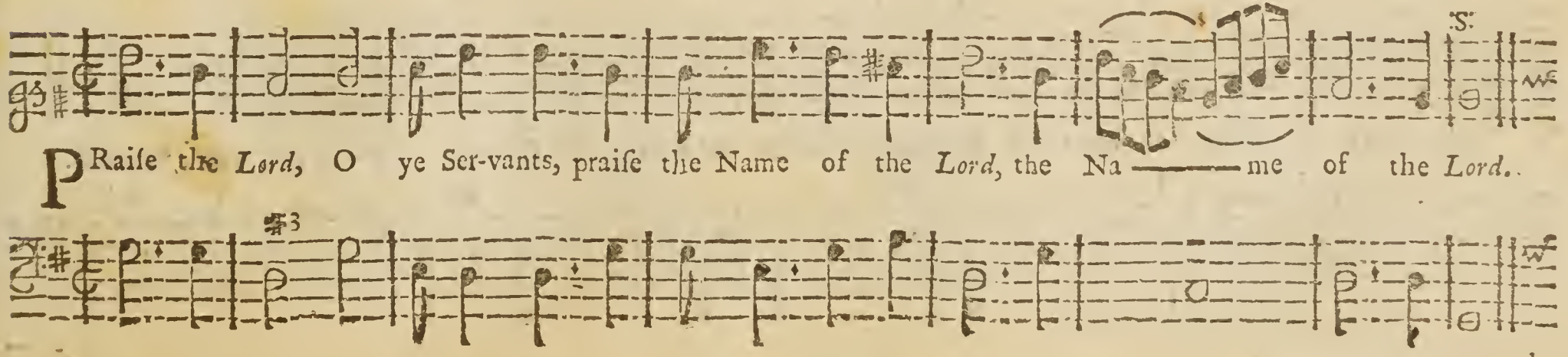
XII. An A N T H È M. Composed for *Four Voices. Psal.* 113*th.* W. T.

Treble, & Alto.



(Maestuso.)

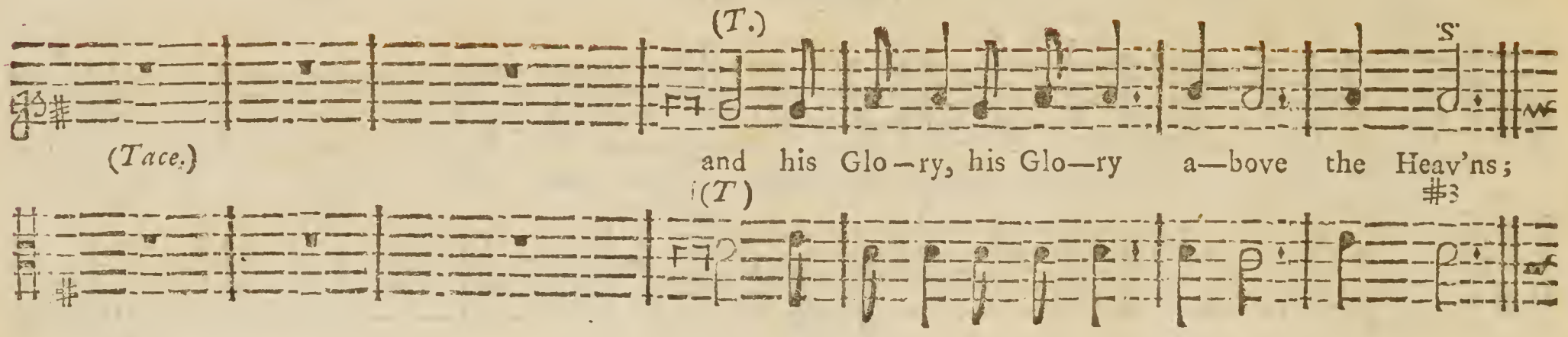
Tenor & Basso.



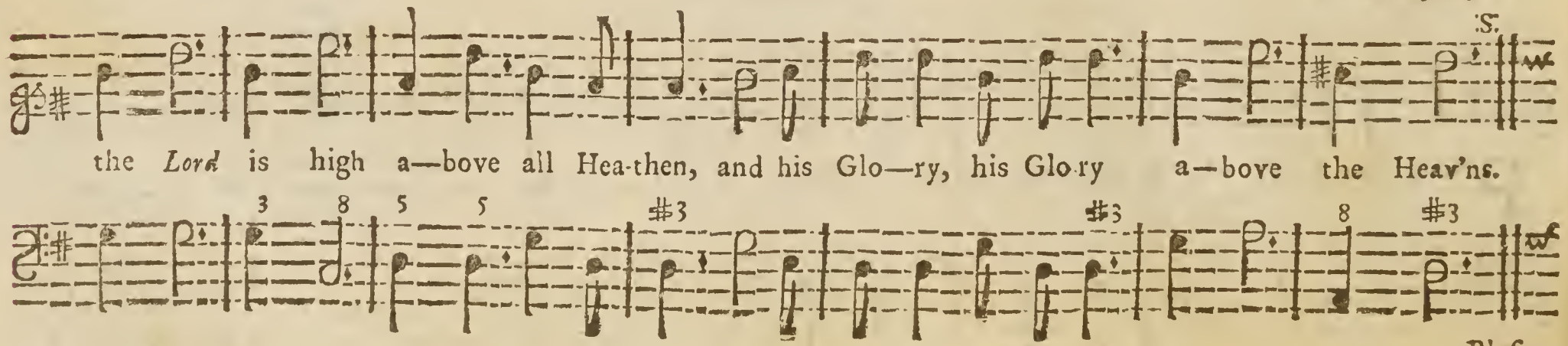
(Verte Subito.)

Continued.

Treble, & Alto. *(Grande)* *(Presa.)*

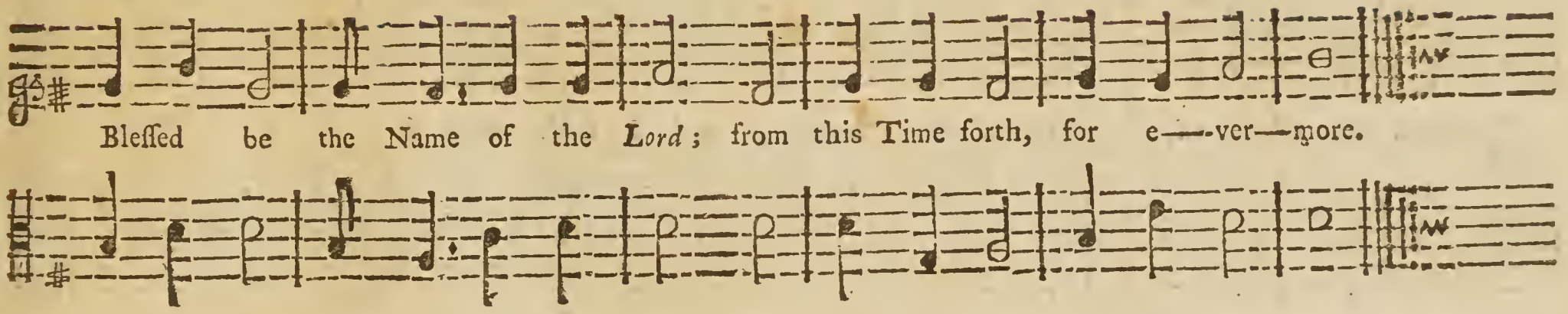


Tenor & Basso. *(Grande.)* *(Presa.)*

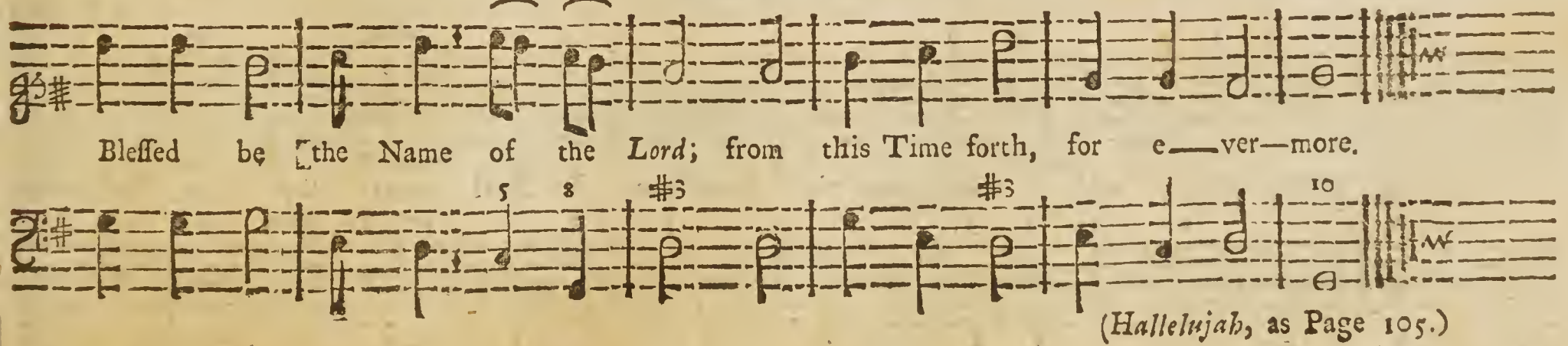


Continued.

CHORUS. Treble, & Alto.

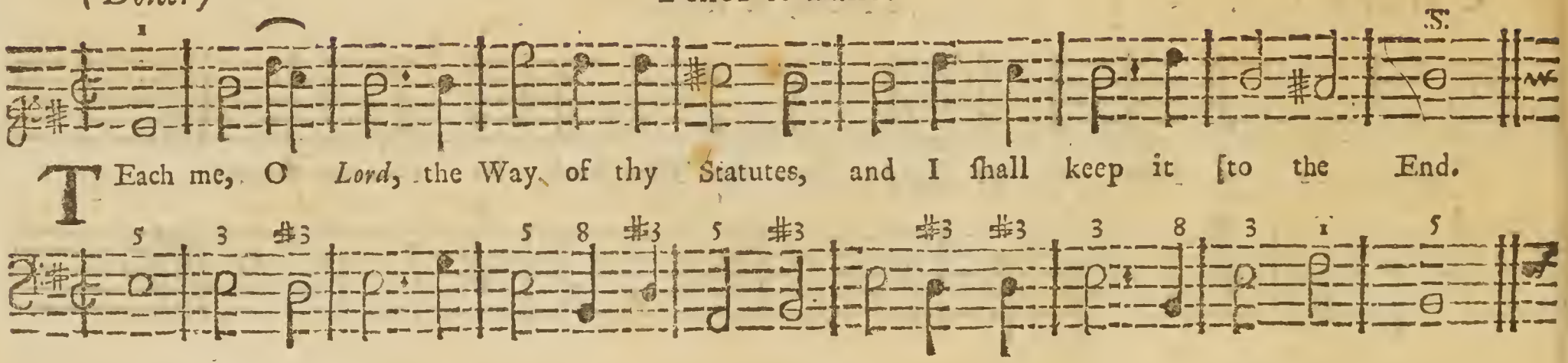


Tenor & Baſſo. *(Reditta, ad Libitum.)*



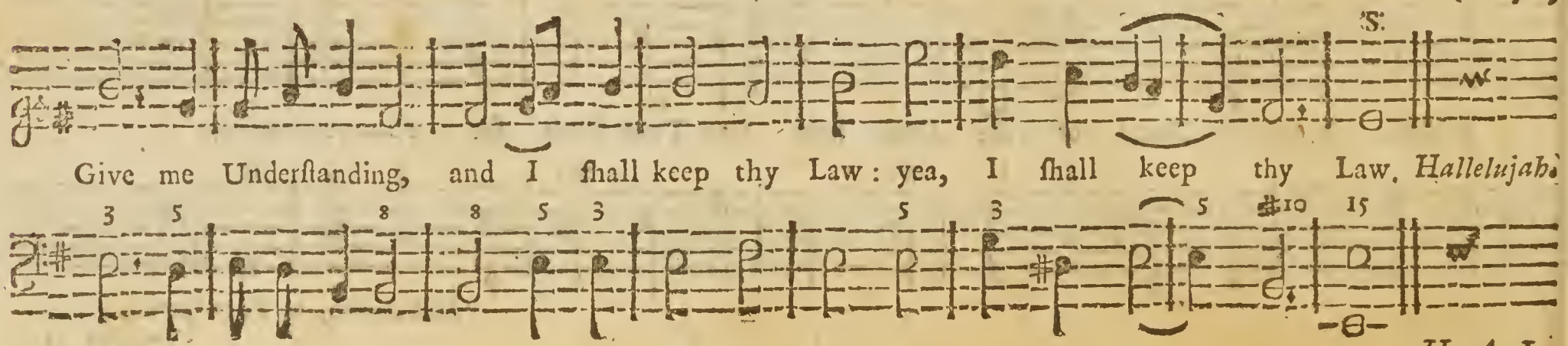
XIII. An ANTHEM. Composed for *Three Voices.* *Psal.* 119*th.* W. T.

(Dolce.) Tenor & Basso.



Tenor & Basso.

(Presa.)



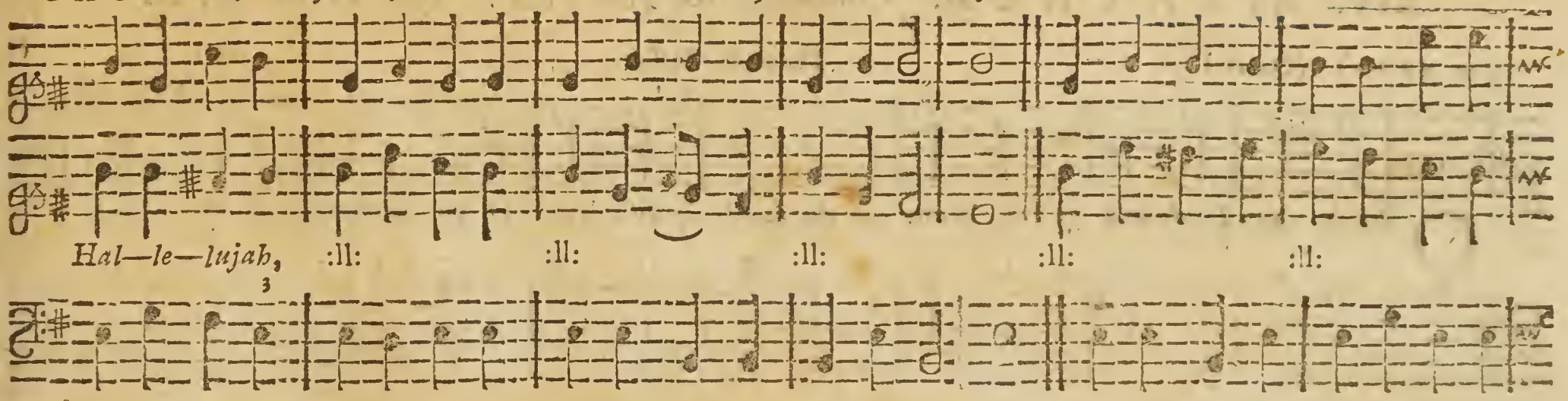
HAL-

HALLELUJAHS.

CHORUS. A. 3. *Voc.*

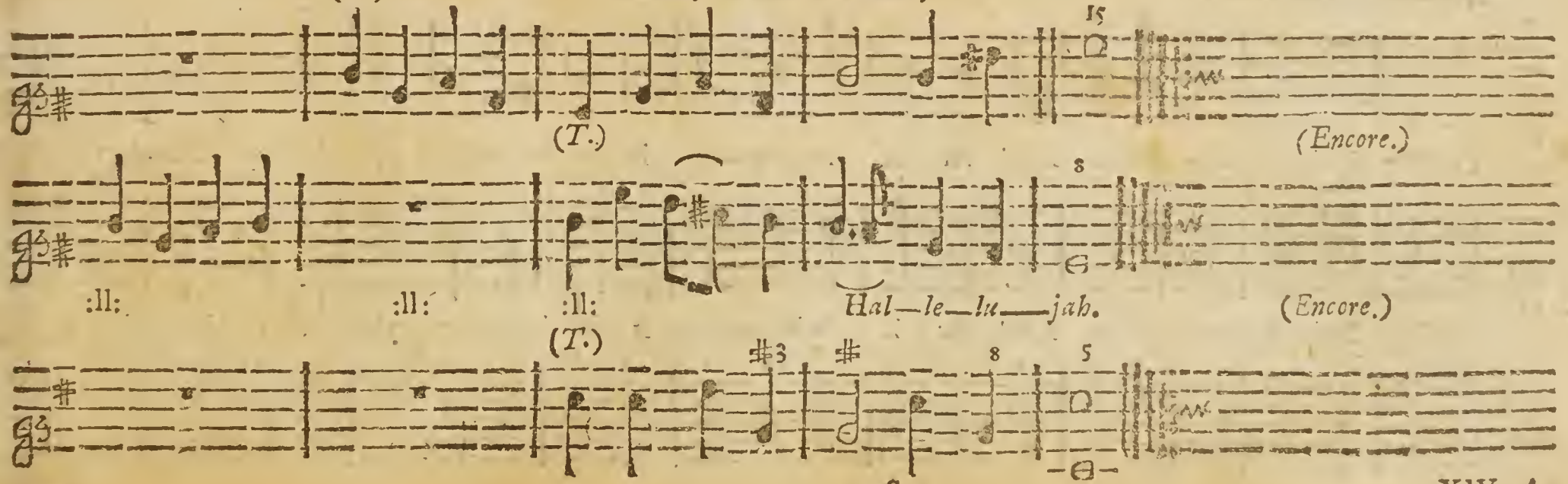
Continued.

Cantus, Tenor & Baſſo.



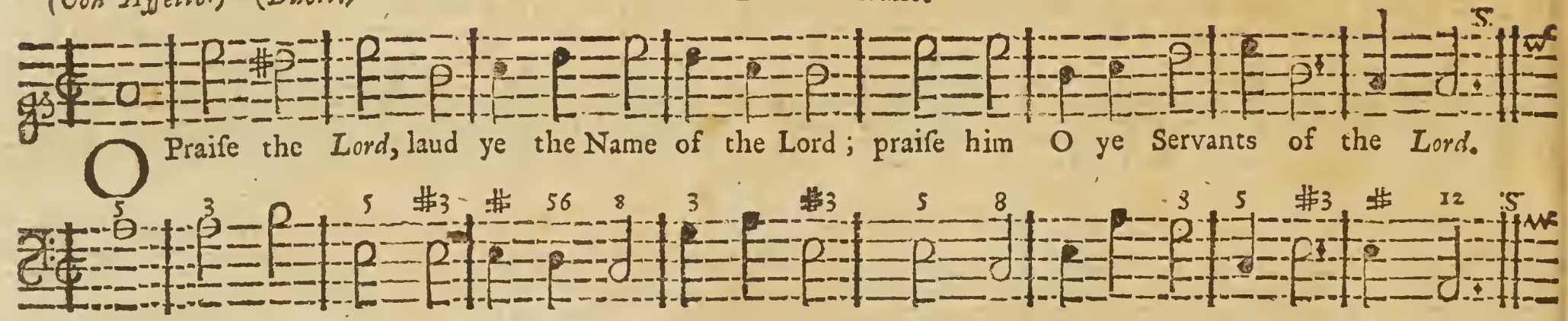
(*T.*)

Cantus, Tenor & Baſſo.

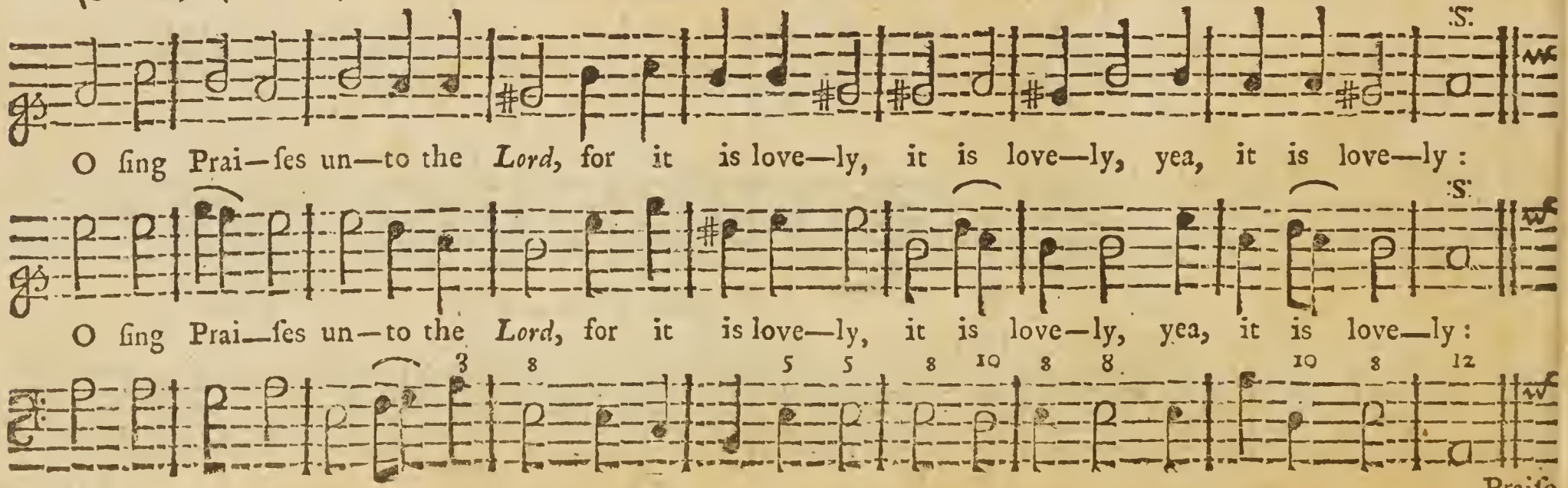


XIV. An ANTHEM. Composed for *Four Voices.* *Psal.* 135*th.* W. T.

(Con Affetto.) *(Duett.)* Tenor & Basso.



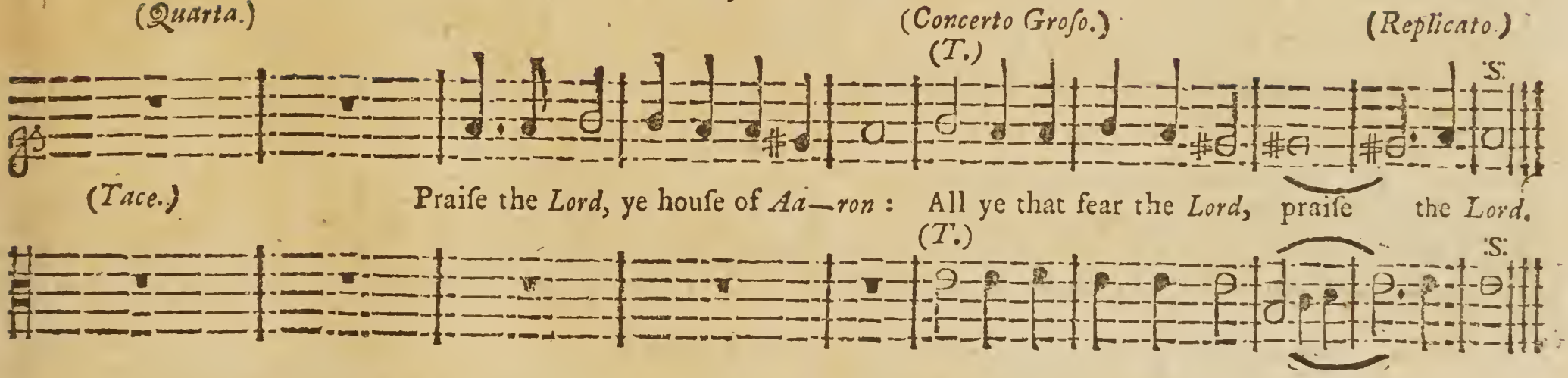
(Divoto.) *(In Trez.)* Cantus, Tenor & Basso.



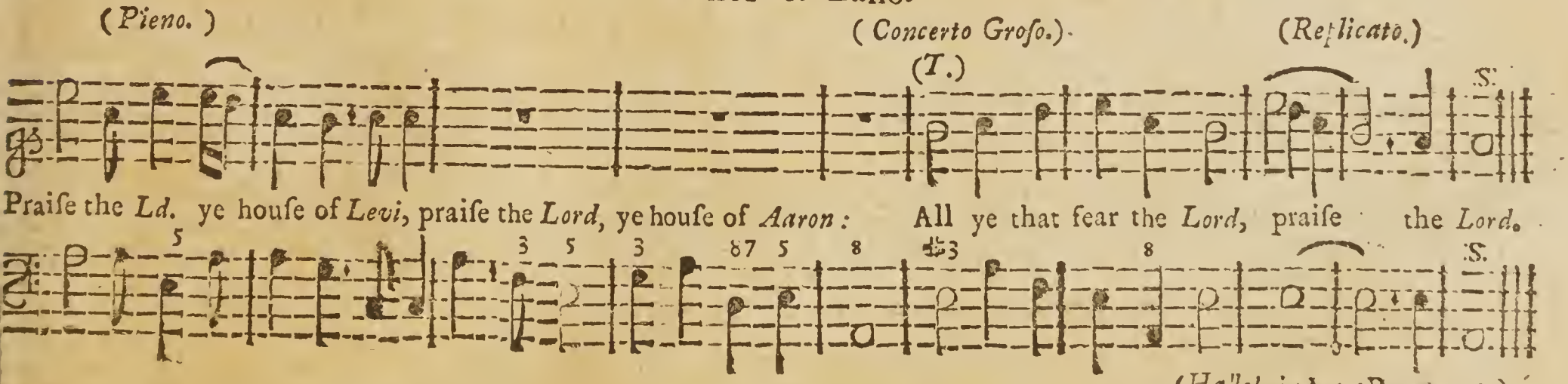
Praise

Continued.

Treble, & Cantus.



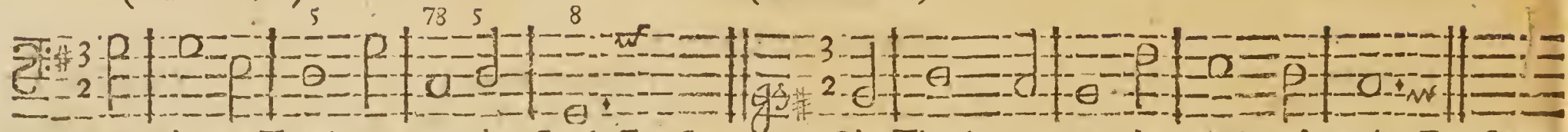
Tenor & Baſſo.



(*Halleluja*, Page 130.)

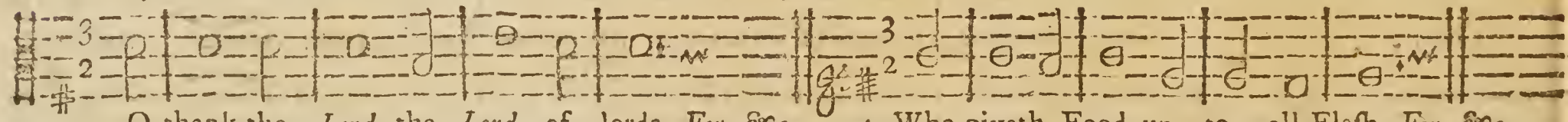
XV. An ANTHEM. Composed for *Four Voices. Psal. 136th.* W. T.

(Basso *Sol â*) (Tenor *Solâ.*)



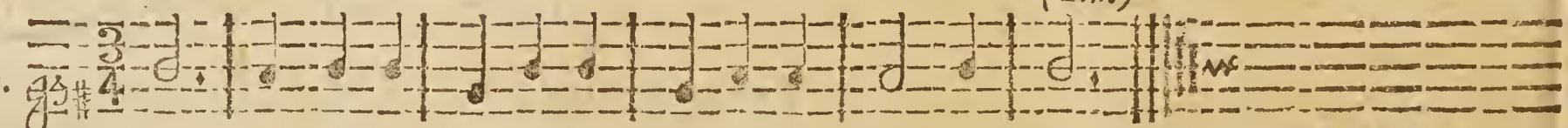
1. O Give ye Thanks un—to the *Lord. For, &c.* 2. Give Thanks un—to the *God* of gods. *For, &c.*

(Alto *Solâ.*) (Treble *Solâ.*)



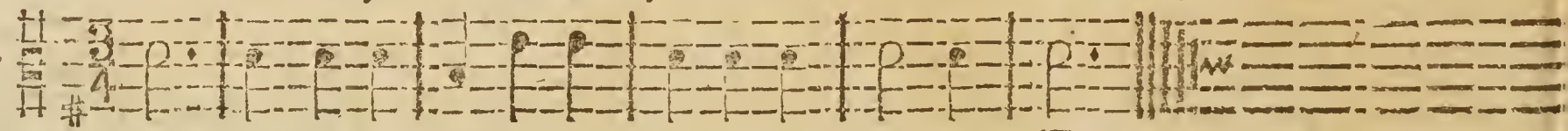
3. O thank the *Lord*, the *Lord*, of lords. *For, &c.* 4. Who giveth Food un—to all Flesh. *For, &c.*

Treble. (*Fin.*)

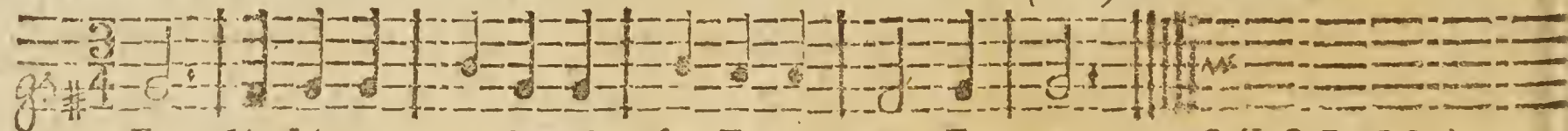


For his Mer-cy en-du-reth for E-ver, and E—ver. (CHORUS.)

Alto.

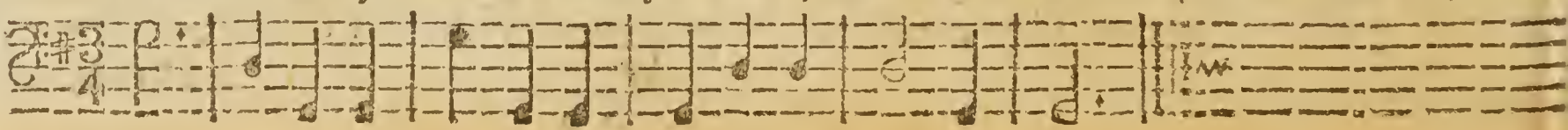


Tenor. (*Fin.*)



For his Mer-cy en-du-reth for E-ver, and E—ver. (CHORUS.)

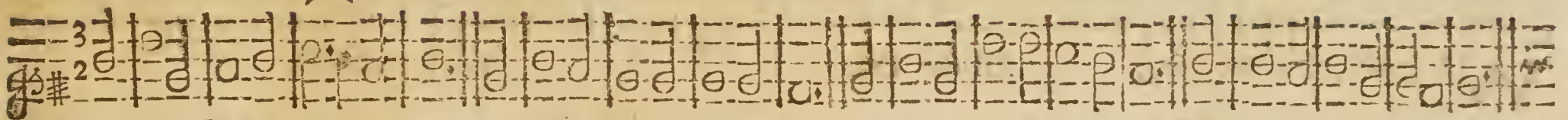
Basso.



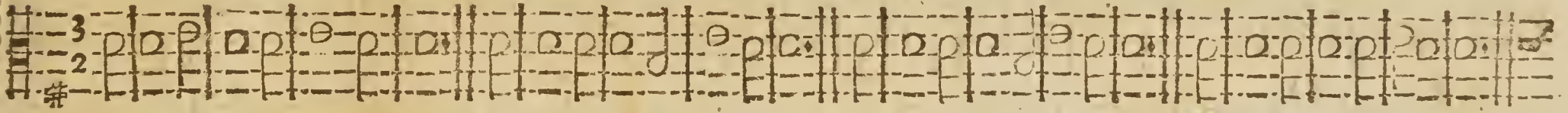
CHO

CHORUS. Continued.

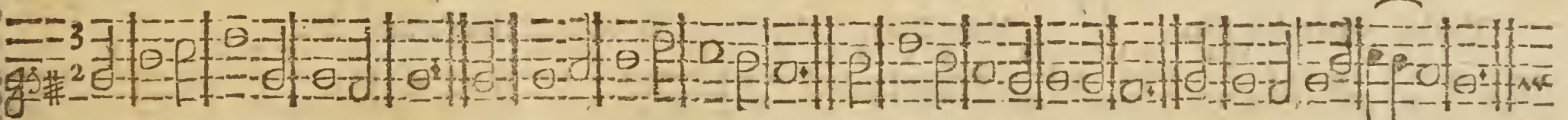
(Quarta.) Treble, & Alto.



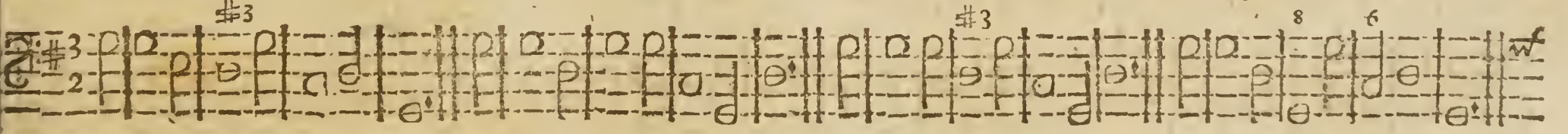
1. O Give, *&c.* 2. Give Thanks, *&c.* 3. O Thank, *&c.* 4. Who giveth, *&c.* *For*



(Brillante.) Tenor & Baſſo.



1. O Give, *&c.* 2. Give Thanks, *&c.* 3. O Thank, *&c.* 4. Who giveth, *&c.* *For*



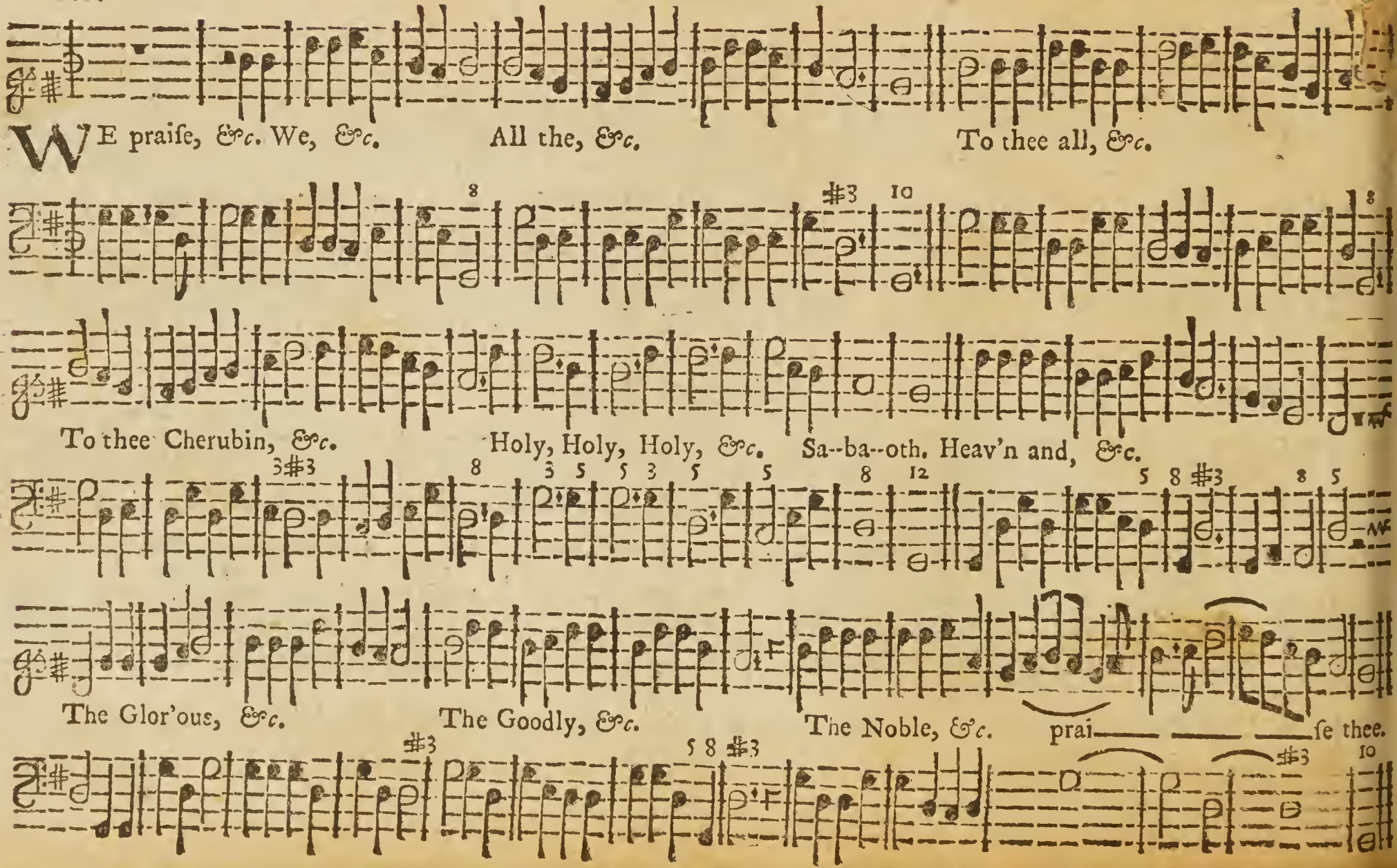
N. B. That *For his Mercy*, &c. muſt follow after every *Line*. But conclude with *Hallelujahs*, As *Page* 105.

XVI. The

XVI. The T E D E U M, Laudamus. Compoſed in *Two Parts.* W. T.

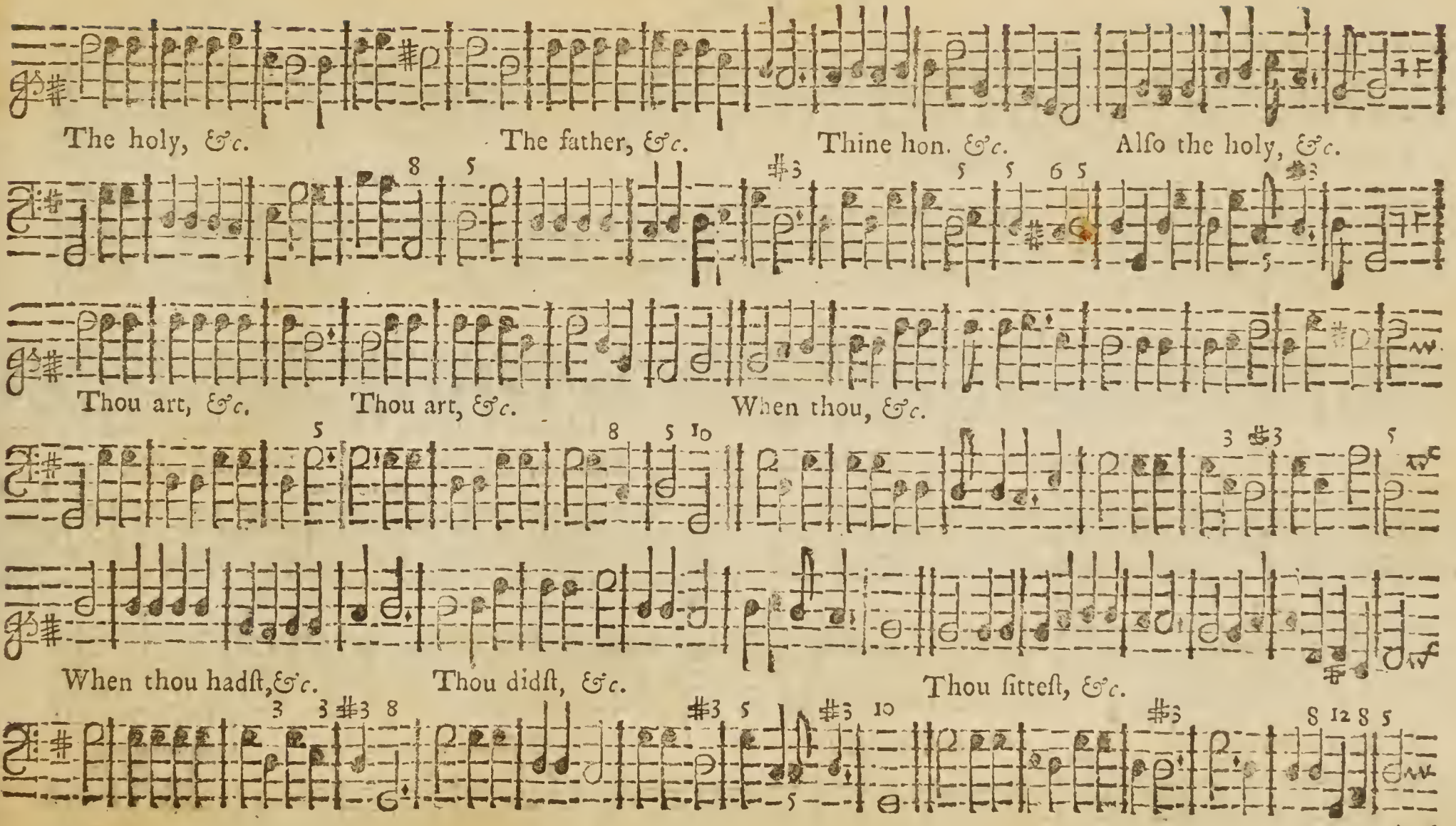
(Aſſay.)

Tenor & Baſſo.



Te Deum, Continued.

Tenor & Baſſo.



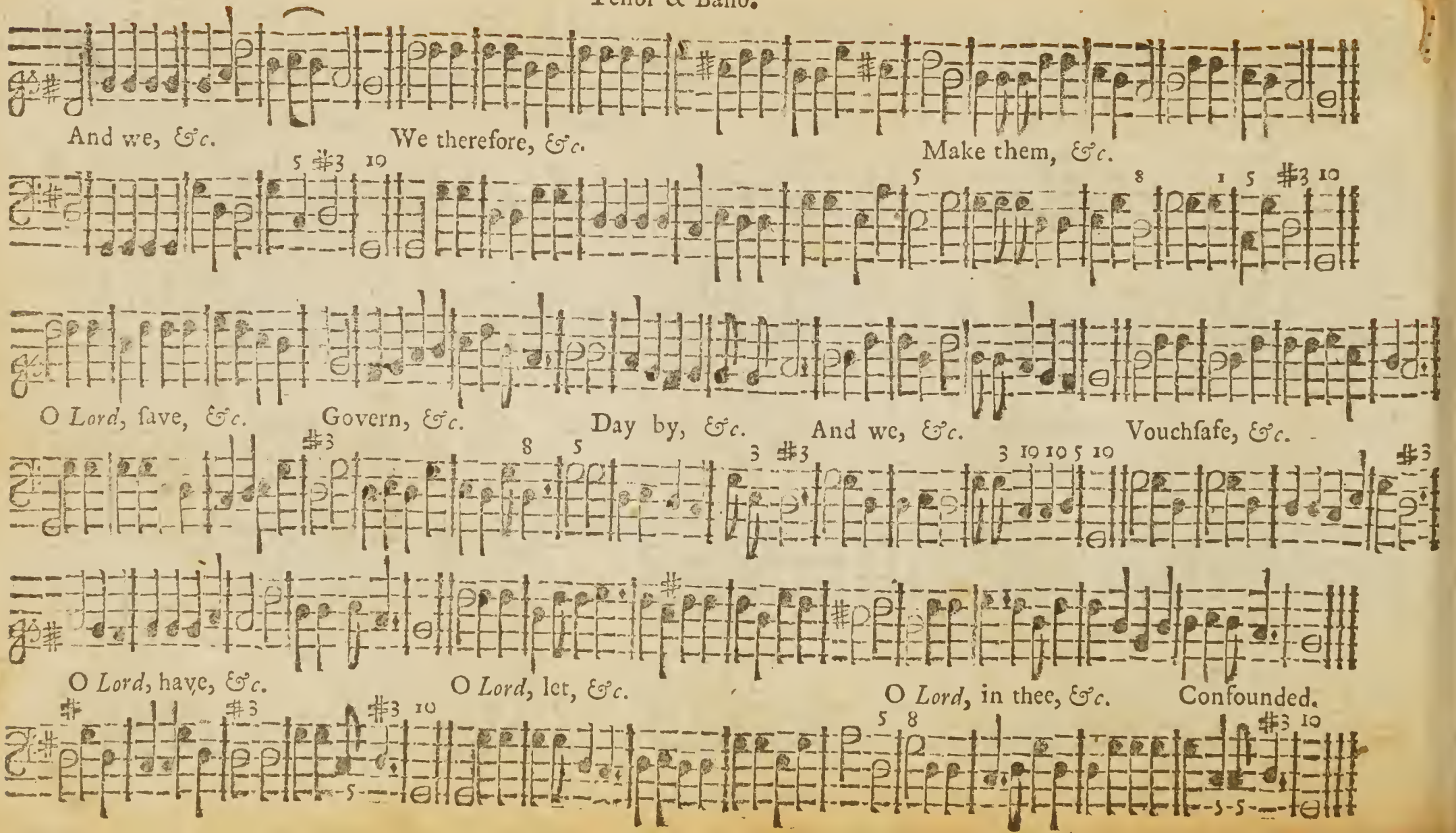
And

(Verte.)

A Compleat Melody : *Or,*

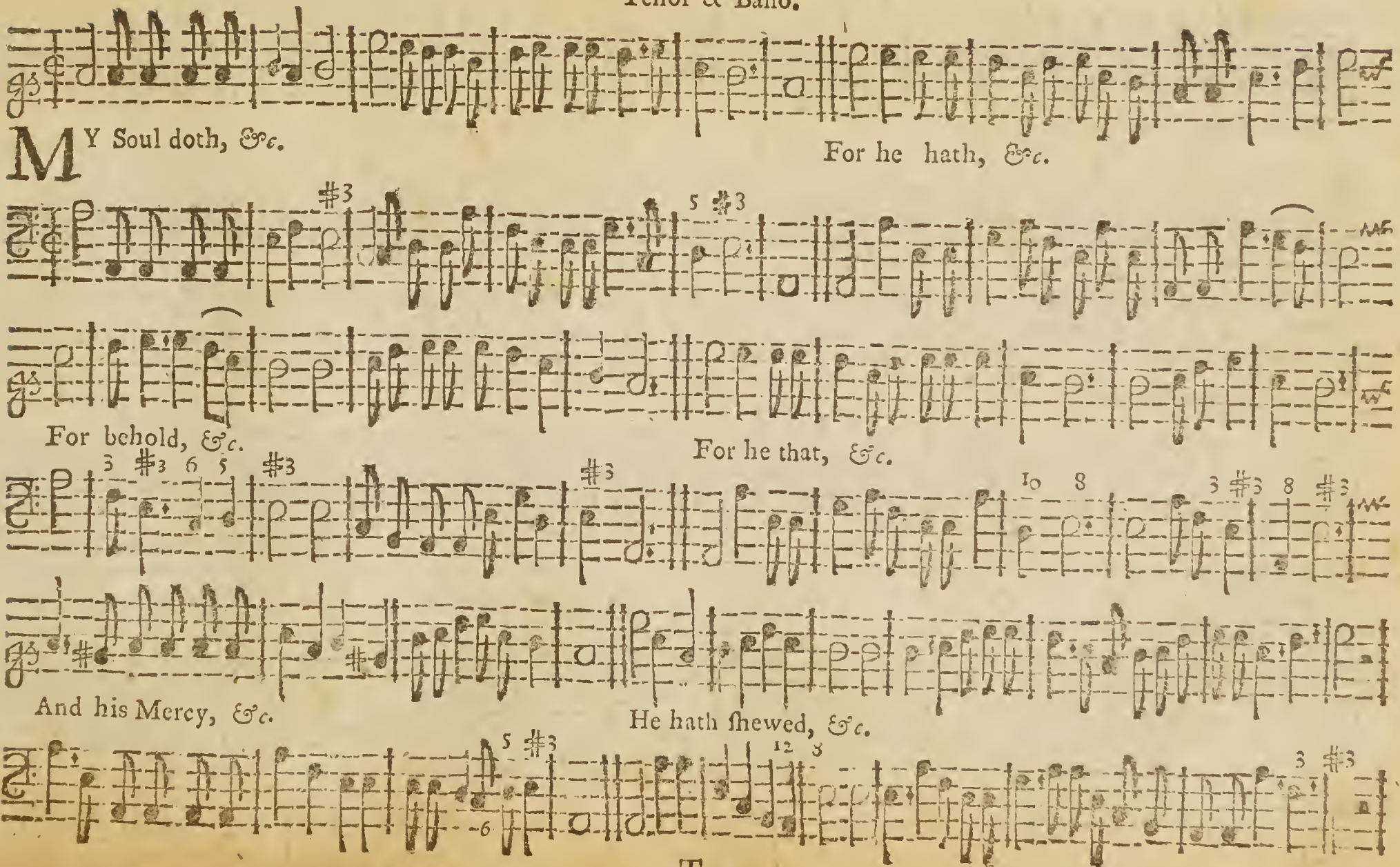
Te Deum, Continued.

Tenor & Baſſo.



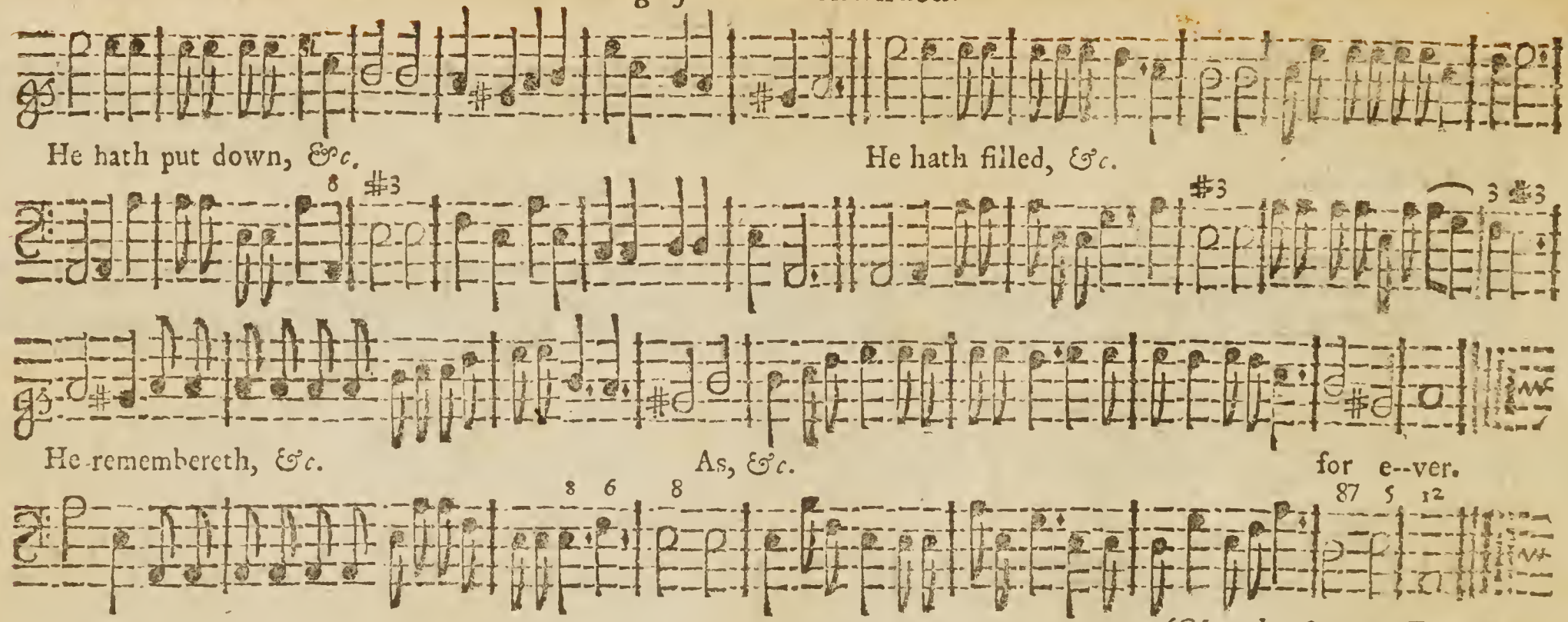
XVII. The MAGNIFICAT. Composed in *Two Parts.* W. T.

Tenor & Basso.



A Compleat Melody: *Or,* *Magnificat.* Continued.

Tenor & Basso.

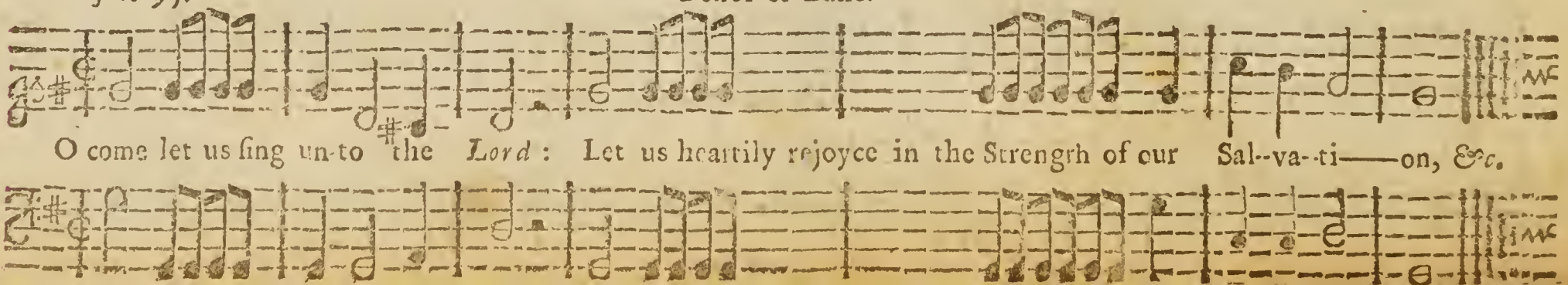


(Glory be, &c. as Page 119.)

XVIII. A CHANTING-TUNE, *to the* Reading-Psalms, *&c. in Two Parts.* W. T.

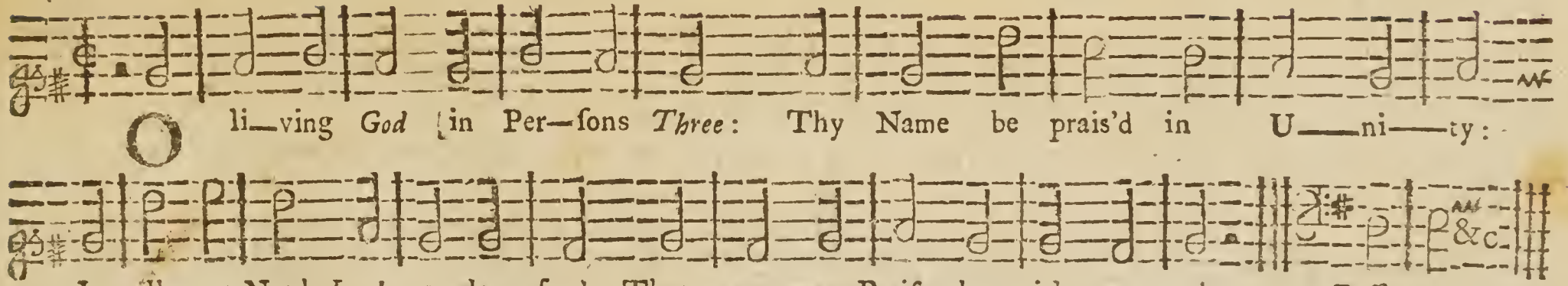
Psal. 95.

Tenor & Basso.



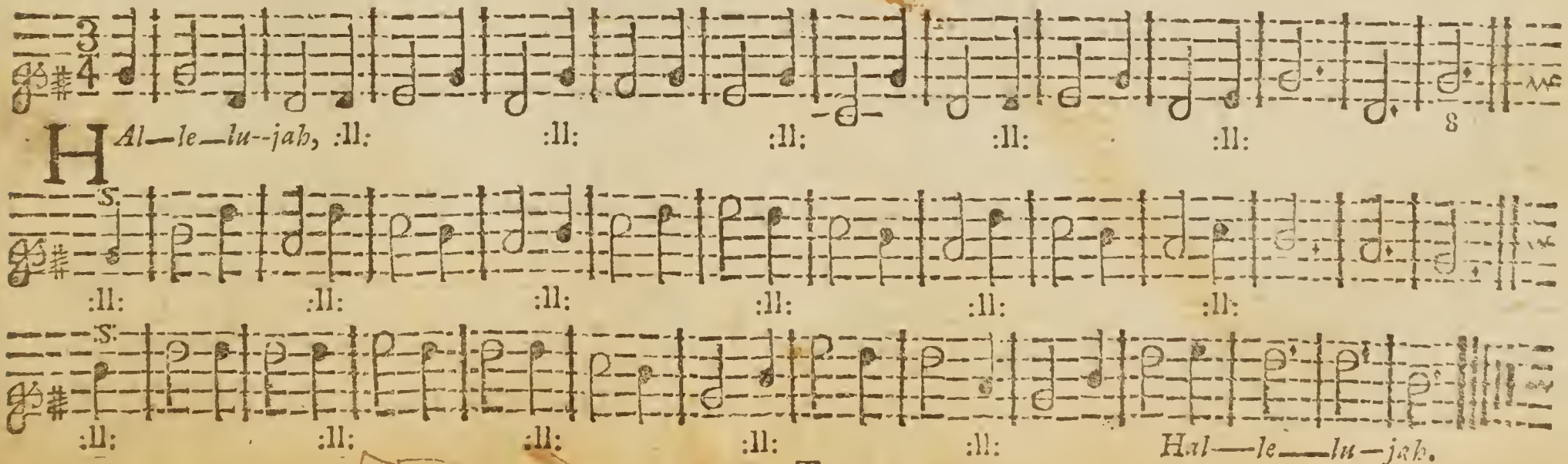
XIX. A CANON, of *Two* in *One*: In the *4th* Below. W. T.

(*A. 2. Voc.*) :S:



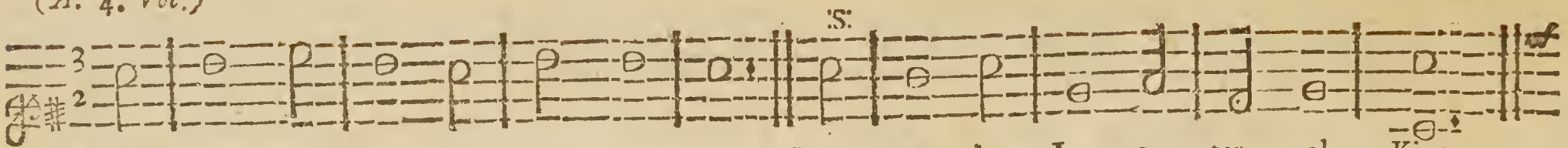
XX. A CANON, in Uniſon; or Canon of *Three* in *One*. W. T.

(*A. 3. Voc.*) (*Organo.*)

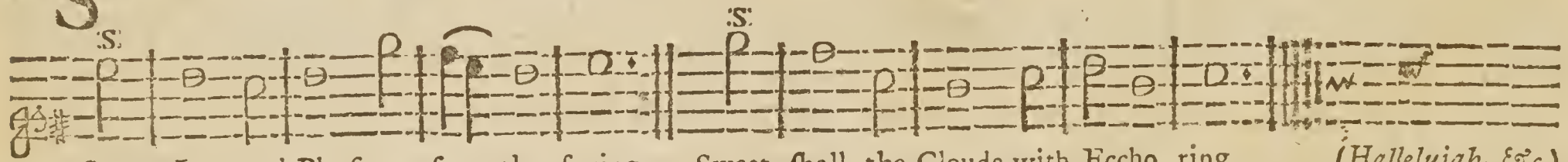


XXI. A CANON, of *Four* in *One.* W. T.

(A. 4. Voc.)



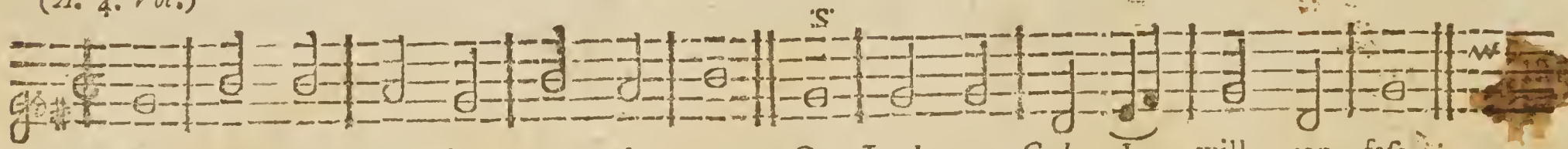
SWeet righteous *Lord,* thy Praiſe we'll ſing: Sweet are thy Joys e——ter——nal King:



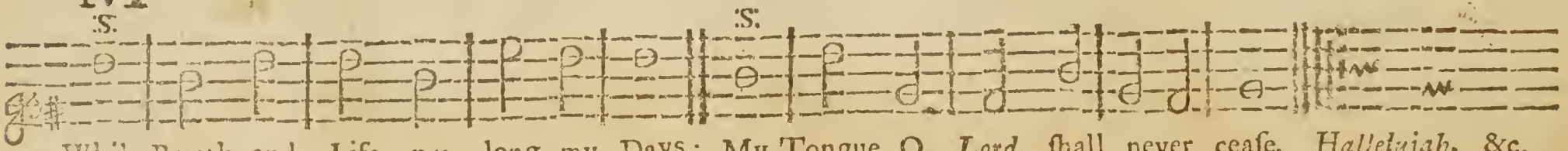
Sweet Joys and Pleaſures from thee ſpring: Sweet ſhall the Clouds with Eccho ring. (*Hallelujah, &c.*)

XXII. A CANON, of *Four* in *One.* W. T.

(A. 4. Voc.)



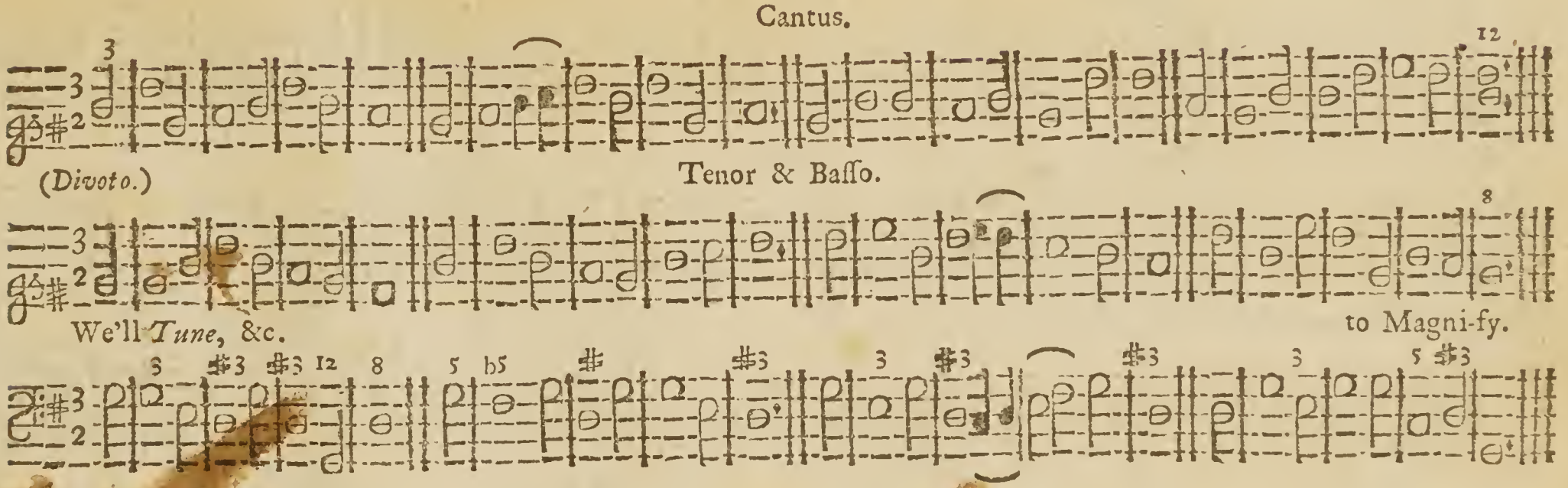
MY Soul praiſe thou the *Lord* al—ways: O *Lord,* my *God,* I will con—feſs:



While Breath and Life pro—long my Days: My Tongue, O *Lord,* ſhall never ceaſe. *Hallelujah,* &c.

XXIII. An

XXIII. An HYMN, *On the* Divine Uſe *of* MUSICK. Compoſed in 4 *Muſical* Parts. W. T.



I.

WE'll *Tune* our Souls, with one Accord,
And bleſs thy *Sacred* Name, O LORD!
Loud *Anthems* ſhall our Tongues employ,
GOD's Holy Name to magnify. — CHORUS.

II.

To gratify his boundleſs Love,
With well-*Tun'd* Hearts our Lips ſhall move
With MUSICK ſweet; which ART was lent,
To *Praiſe* with *Voice*, and *Inſtrument*. — CHORUS.

III.

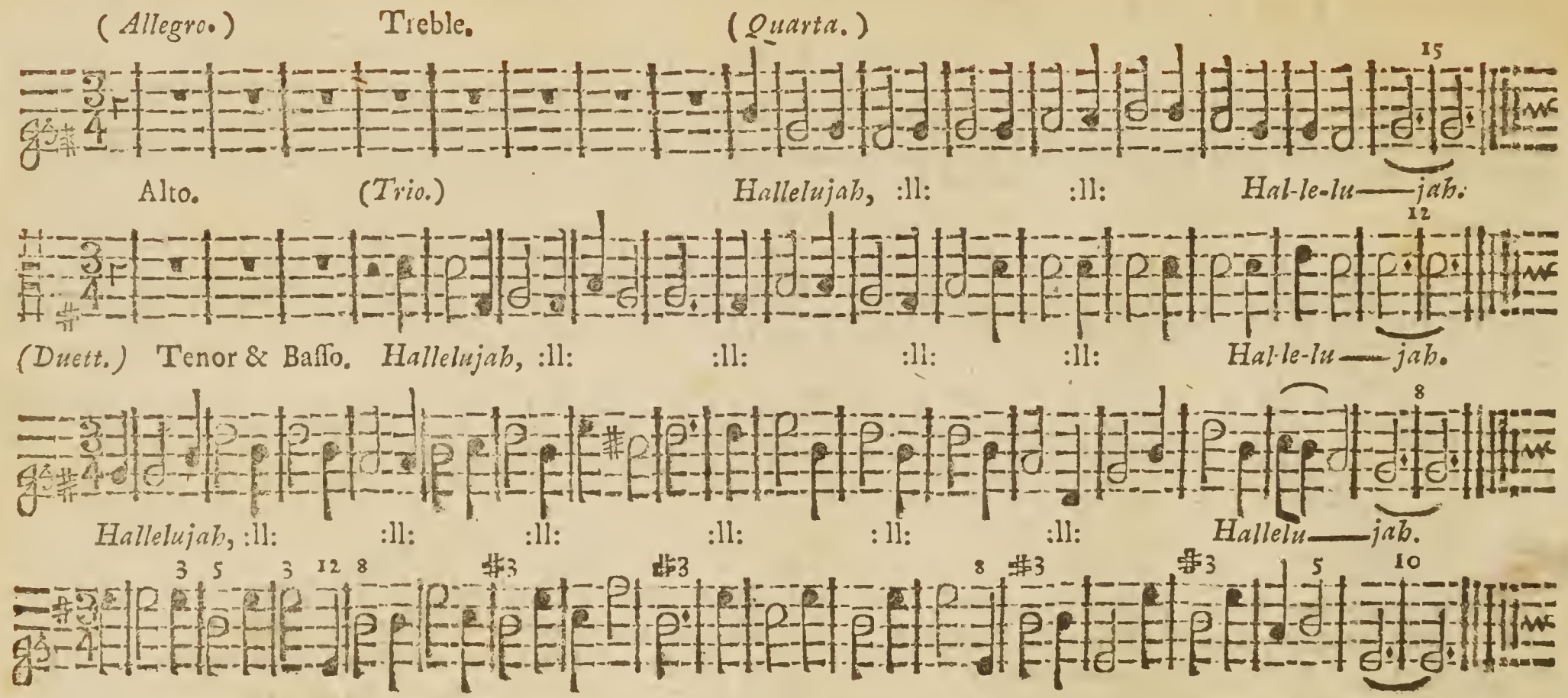
Oh! ART Divine! who doth inſpire,
Our Hearts to make a Heav'nly *Quire*:
A Taſte of HEAV'N whilſt we're on Earth,
And rightly ſtil'd, *The Angel's Mirth*. — CHORUS.

IV.

Then let us practice here *Below*,
This Heav'nly ART, that we may know
Our *Parts* ABOVE; and there be plac'd,
Amidſt the *Concert* which we Taſte.—CHORUS. *Hal-*

CHO.

CHORUS. HALLELUJAHS.



ERRATA.

Book I. *Page* 43, The *Baſs Notes* ſhould be at the Bottom, and the *Tenor Notes* above.—*Page* 53, The lower *Cliff* ſhould be the *Baſs-Cliff*.

F I N I S.

Juſt Publiſh'd, *Neatly Printed in Octavo, the* Third Edition *Corrected by the* Author, *according to his Original* Manuſcript; *Price Bound* 3 s. *Or all his* Works *bound together in Calf,* 4 s. 6 d.

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Mr. A. Lane's *Preface to his* Art of Letters.

GLORIA IN EXCELSIS DEO.

(*Quarta.*) Lord, *Tune* my Heart with--in my Breaſt,

And frame it to thy ho-ly Will;

Which may my Soul with Comfort fill, &c. W. T.

And let thy Spirit with——in me reſt,

GULIELMI TANS'UR *Effigies.*

THE

Melody of the Heart:

OR,

The Pſalmiſt's Pocket-Companion.

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By *WILLIAM TANS'UR*, of *Ewell*, (now at *Barns*,) in the County of *Surry*: Who Teacheth the ſame: (*Author* of the Harmony of *SION.*)

My Heart, *O God*, *is fully bent*; *to magnify thy Name*:
My Tongue *with Tuneful* Notes *of* Praiſe, *ſhall Celebrate thy Fame*, &c. —— Pſal. 108. Ver. 1.

LONDON:

Printed by *A. Pearſon*, for *James Hodges*, at the *Looking-Glaſs* on *London Bridge*. And alſo Sold by the *Author* at *Barns*, in *Surry*. Price 1 *s.* 6 *d.* Or all his Works bound together in Calf 4 *s.* 6 *d.* M.DCC.XXXVII.

SIR,

" HAVING diligently perus'd your *Two excellent Books*, the *one* Intituled *The Melody of the Heart*; and the other, *The Harmony of Sion*: " and finding them both done with so much Judgment, and Ingenuity; and " all the *Tunes* in all their *Parts* so well adapted to the *Words*, and also to " each other; that I think them much more preferable to any other *Books* " of *Psalmody* extant: And doubt not, but they will, in a great measure, (if " carefully perform'd to perfection,) dispose that most *Harmonious* Part of " *Divine Service* to much more *Devotion* than it has been of late Years, for " want of such Assistance as may now be had from your aforesaid *excellent* " *Books.*"

I am, Sir,

Your sincere Friend,

and Humble Servant,

(*Exeter, Jan.* 10. *A. D.* 1736.) JOHN KNIGHT.

The

The Preface, To all Lovers of Pſalmody.

IT is very evidently known, and alſo appears, that no Book whatſoever hath been more admired for its ſweetneſs of Poetry, *than the* New Verſion *of the* Pſalms *of* David : (*By Dr.* Brady, *and* Nathum Tate) *and is alſo received into the Hands of the moſt learned and judicious Perſons; and uſed both in their private and publick Devotions.*

The Greateſt Obſtacle that has hitherto laid againſt this Verſion *was, that theſe* Pſalms *were always ſet to the ſame* Muſick, *as the* Verſion *by* Sternhold *and* Hopkins; *which* Muſick *was compoſed on ſo wide a Compaſs, and alſo founded on ſuch dark and obſcure* Keys, *that few could ever attain to the true Performance of them. Again, their croſs Forms, and untuneable Leaps yielded ſuch a dull and diſmal Tone, that it was very offenſive to a Muſical Ear.*

But to illuſtrate the Pſalms *more* Muſical, *I have purged out all the croſs Motions of Diſſonant Sounds; and have Tuned up the ſame in to a* New *and Melodius* Compoſition; *in* Two, Three and Four Muſical Parts; *and ſet down in* Score, *for either* Voice *or* Organ: *which will doubtleſs cauſe the ſame to be put more in practice, in all ſuch Congregations as do uſe the ſame. To which is added,* Hymns *and* Anthems; *on ſeveral Occaſions.*

I Need not ſay any thing to prove the Antiquity of Divine-Muſick, *by reaſon it is clearly recorded in the moſt ſacred Hiſtory of the* Holy-Scriptures, *from the true evidence of God's holy Word. Ex. gr.* O Sing unto the Lord a New Song: Sing unto the Lord, ALL ye whole Earth, *&c. &c. &c.* Pſal. 96. ver 1.

Finally. I heartily recommend this Work to all ſuch, whoſe Hearts are Harmoniouſly compoſed, hoping it may meet with a candid Reception, and that every one may find Advantage therein, to the Service of God, and alſo to their own delight: And that after this Life, we may all be Partakers of that ſweet Conſort *and* Harmony *which is inceſſantly perform'd by the* Angels *in* Heaven. *Which is the hearty Prayer of your moſt humble, and effectionate Servant,*

{ *From* Ewell *in* Surry, }
{ May 29th. 1735. }

W. TANS'UR.

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FOR *Chriſtmas-day*; pſal. 2d. ver. 5, to the end. pſ. 45. pſ. 89, ver. 26, to ver. 30. pſ. 118, ver. 19.

For any time in *Lent*, pſ. 6, 32, 38, 51, 102, 130, 134.

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The

Compendious Inſtructions *on the* Grounds *of* Muſick.

By Mr. *WILLIAM TANS'UR.*

IT cannot poſſibly be imagin'd that any *Part* of this moſt Noble *Science* of *Muſick*, can ever be rightly underſtood, or perform'd to Perfection, unleſs the Performer be truly inſtructed in the *Gamut-Rules*, and all other Branches thereunto belonging; tho' many flatter themſelves on the contrary: But let me aſſure ſuch Perſons, they are very much in the Dark, and ever will; neither will they ever attain to the true Performance of any *Part*, or *Leſſon* no otherways than as they hear it from others: Nor can they be able to Regain what they have forgot, or Loſt, without the Aſſiſtance of ſome Perſon to teach them the ſame again: Neither can they judge whether they are taught wrong or right.

But thoſe who endeavour to qualifie themſelves in the *Grounds* and *Principles* of this *Art*, may be able to perform any *Part* whatſoever contain'd therein; and alſo very nearly at the firſt View, if they be thoroughly grounded: Neither will they ever forget any thing whilſt they are in Practice: But be able to Learn, and perform any *Leſſon* without the Aſſiſtance of others, and alſo be able to judge if the *Compoſition* be wrong or right. Thoſe who endeavour to be Qualified therein, may be therein aſſiſted by diligently obſerving the following *Rules*, which are done in a *New* and eaſy *Method*; and are Compendiouſly explicated in the five following Sections, *viz.*

§ I. Of

§ I. Of the *Gamut*, and of *Cliffs*; and their *Uſe*.
§ II. Of the *Names* of the *Notes*, &c. and of other *Characters* uſed in *Muſick*.
§ III. Of *Time*, in its ſeveral *Moods*.
§ IV. Of *Keys*, and of *Tranſpoſition*.
§ V. Of the ſeveral *Concords*, and *Diſcords*: And how to compare one *Part* with another.

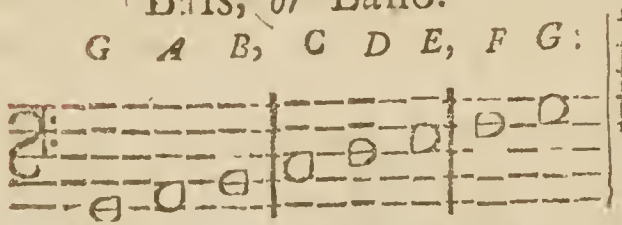
§ I. *Of the* GAMUT, *and of* CLIFFS: *and their* Uſe.

THE *Scale* of *Muſick* is commonly call'd the *Gamut*, which contains all the Degrees of *Sound*; But the Better to Explain its *Uſe*, I ſhall ſet it down on the *five Lines*, in the *three* uſual *Cliffs*, thus:

The *GAMUT*, or *Scale* of *Muſick*.

Baſs, *or* Baſſo.

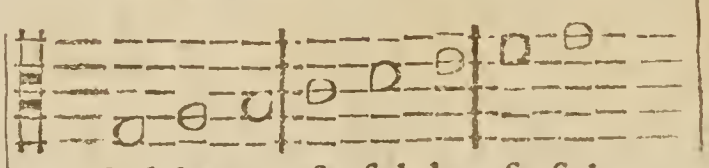
G A B, C D E, F G:



Sol la *Mi*, fa ſol la, fa ſol:

Cantus, *or* Tenor.

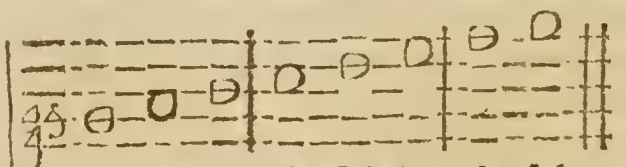
G A B, C D E, F G:



Sol la *Mi*, fa ſol la, fa ſol:

Treble, *or* Tenor.

G A B, C D E, F G:



Sol la *Mi*, fa ſol la, fa ſol: &c.

EXPLANATION.

THIS *Scale* muſt be perfectly learnt by heart, which may be eaſily done by learning only one *Part* firſt; By reaſon every 8th *Sound* bears the ſame *Name* as it was before: which will Give you a proper *Name* for every *Line* and *Space*.

☞ Obſerve, that all are *Whole-Tones* both *Aſcending* and *Deſcending* in every *Octave*, or 8th, only from Mi to *fa*, and *La* to *fa*; and they are but *Half-Tones*.

Of

Of CLIFFS.

THE *Baſs*, of *F faut-Cliff*, is ſet on the 2d. *Line* from the Top; and called *F*, or *fa*.

The *Contra*, or *C ſolfaut-Cliff*, may be ſet on any of the 4 loweſt *Lines*; and called *C*, or *fa*: But ſeldom uſed but in *Inner-Parts*, tho' formerly moſt uſed to the *Tenor*.

The *G ſolreut*, or *Treble-Cliff*, is ſet on the 2d. *Line* from the Bottom, and is called *G*, or *Sol*: Being moſtly uſed to the *Tenor*, by being ſung an 8th Below; which is of more certainty than the *Contra Cliff*, &c.

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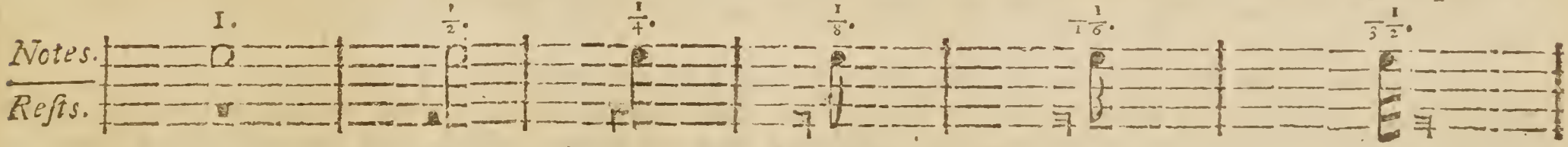
§ II. *Of the* Names, *and* Meaſures *of the* Notes; *and their* Reſts: *And other* Characters *uſed in* Muſick.

The *Semibreve*. The *Minim*. The *Crotchet*. The *Quaver*. The *Semiquaver*. The *Demiſemiquaver*.



EXPLANATION.

THE firſt *Character* is called the *Semibreve*, which is the *Meaſure-Note*, and called a *whole Time*; and Guideth all the other Leſſer *Notes* in *Proportion* to it. The *Semibreve* is performed while you may leiſurely tell 1; 2; 3; 4; By the ſlow *Motions* of the *Pendulum* of a large Chamber *Clock*. The *Minim* is but half, or one 2d. Part of a *Semibreve*; and the *Crotchet* is but one 4th; The *Quaver* is but one 8th; the *Semi-Quaver* is but one 16th; and the *Demi-Semi Quaver* is but one 32d. Part of the *Semibreve*: And are made as the above Example.

The *Reſts* that are fixed under the *Notes*, (when uſed in *Compoſition*) imports, or denotes, that the Performer muſt *Reſt*, or keep *Silent* ſo long as one of the Reſpective *Notes* are performing, &c.

Of other Characters *uſed in* Muſick, *viz.*

A *Flat.* A *Sharp.* A *Repeat.* A *Slur.* A *Proper.* A *Single Bar.* A *Double Bar.* A *Cloſe.*

1. 2. 3. 4. 5. 6. 7. 8.

EXPLANATION.

1. A *Flat*, is made as above, and Denotes that any *Note* it is ſet before, muſt be ſung half a *Tone* Lower than it was before; the ſame as from *Mi* to *fa*, or *La* to *fa*, &c.

2. A *Sharp*, Denotes that any *Note* it is ſet before, muſt be ſung half a *Tone* higher than it was before; the ſame as from *Fa* to *Mi*, or *fa* to *La*.

☞ Obſerve, that all *Flats*, or *Sharps* that are placed at the Beginning of the 5 *Lines*, Denote that all ſuch *Notes* muſt be ſung either *Flat*, or *Sharp*, that ſhall happen on that *Line* or *Space* thro' the whole *Stanza*; unleſs it be contradicted by another *accidential Flat*, or *Sharp:* which ſerve for thoſe *Notes* only.

3. A *Repeat*, imports a Repetition; That ſuch a *Strain* muſt be Repeated again, from the *Note* it is ſet over, after, or under.

4. A *Slur*, is drawn over or under any Number of *Notes* together, when ſung to but one Syllable: Sometimes they are joyned together with Stroaks thro' the Tails, which are to the very ſame Effect.

5. A *Proper*, is often ſet before any *Note* that was made either *flat* or *ſharp* at the Beginning of the 5 *Lines*; and denotes ſuch *Notes* muſt be ſung in their *Proper*, or Primitive Sound.

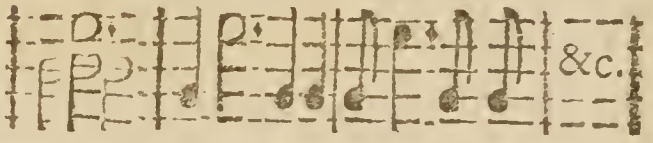
6. A *Single-Bar*, is uſed to divide the *Time* according to the *Meaſure-Note*.

7. A *Double-Bar*, is uſed to divide many *Strains* in *Muſick*, &c.

8. A *Cloſe*, is 2, 3, or more *Bars* drawn together after the laſt *Note:* which ſignifies a *Concluſion*, &c.

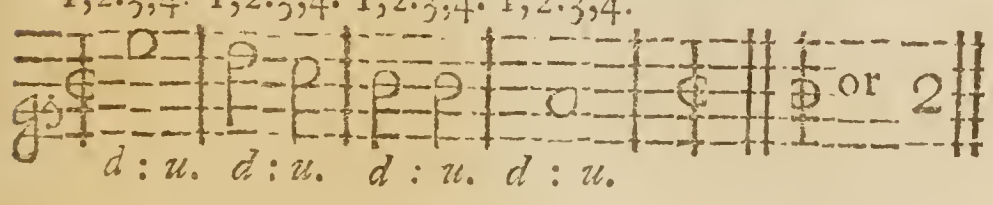
The

The *Prick of Perfection*, or *Point of Addition* is a little *Dot*, always ſet on the *Right-ſide* of a *Note*; which adds to its *Sound*, or *Time*, half as much as it was before, *&c.* When this *Point* is added to the *Semi-breve*, it muſt be held as long as 3 *Minims*. And ſo to all the reſt. As thus:

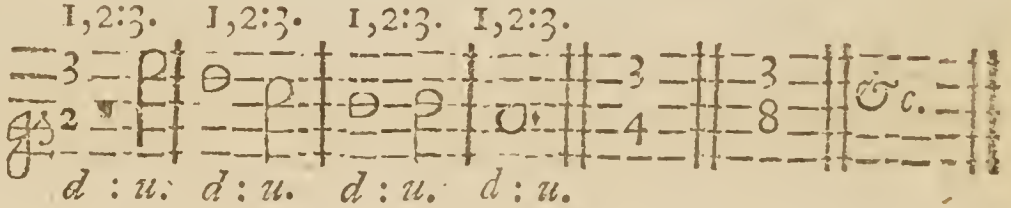


§ III. *Of* Time: *And its ſeveral* Moods.

Common-Time Moods.



Tripla-Time Moods.



EXPLANATION.

Time is meaſured by the *Motion* of the *Hand* or *Foot*, which Motions repreſent the *Motions* of a *Pendulum*; by puting it *down*, and taking it *up* in Equal *Motion*.

Common-Time is meaſured by even Numbers, and known by the 3 *Moods* as above: The Firſt is very ſlow; the Second as quick again; and the Third very quick: So that your *Hand* or *Foot* muſt be *down* and *up* in every *Bar*, in equal *Time*, as the *Figures* and *Letters* direct.

Tripla-Time moves by odd Numbers, as 3 *Minims*, 3 *Crotbets*, or 3 *Quavers*, (or more) in a Bar; two to be perform'd with the *Hand*, or *Foot down*, and one *up*; as above. There are many various *Moods* in *Tripla-Time* uſed in Inſtrumental *Muſick*, which I ſhall omit to mention, by reaſon they are not concern'd in this *Book*.

Obſerve

Obſerve that in *Common-Time*, and alſo in *Tripla-Time*, to have your *Hand* or *Foot down* at the firſt *Note* in every *Bar*: And that all odd *Notes* before a *Bar* be perform'd with the *Hand up*, &c.——— (See my *Compleat Melody*, Chap. 6.)

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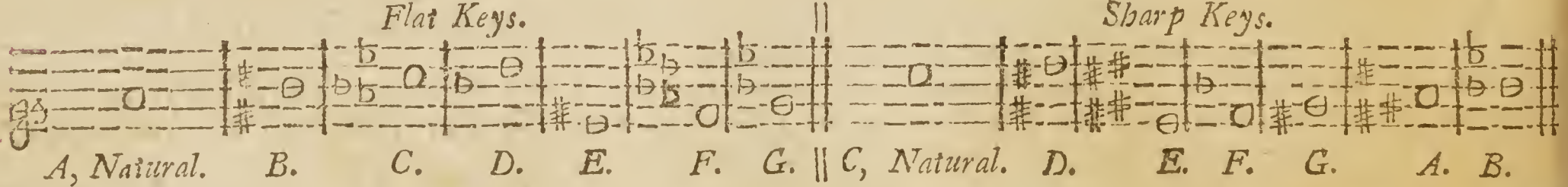
§ IV. *Of the ſeveral* Keys: *And of* Tranſpoſition.

THERE are but two *Natural-Keys* in *Muſick*, viz. *A*, the *Natural Flat-Key*; and *C*, the *Natural Sharp-Key*; all other artificial *Keys* being brought to the ſame Effect, by adding either *Flats* or *Sharps* at the Beginning of the *five Lines*; which *Flats* or *Sharps Tranſpoſe* the Mi to be either next under, or over the Key Note; (which is the laſt *Note* of the *Baſs*) which *Key* is known to be either *Flat*, or *Sharp*, by the firſt *Third* next above the ſaid *Key-Note*: For if the *Third* includes but 3 *Semitones* (which is the *Flat Third*, as *A* the *Natural Flat Key*:) then the *Tune*, or *Key* is ſaid to be *Flat*. But if the *Third* includes 4 *Semitones*, (which is the *Sharp Third*, as *C* the *Natural Sharp Key*;) then the *Tune* or *Key* is ſaid to be *Sharp*: in any *Cliff* whatſoever. But the better to explain what I have ſaid, I will give you

An Example *of the 7 ſeveral* Keys, *both* Flat *and* Sharp; *in the* G-Cliff.

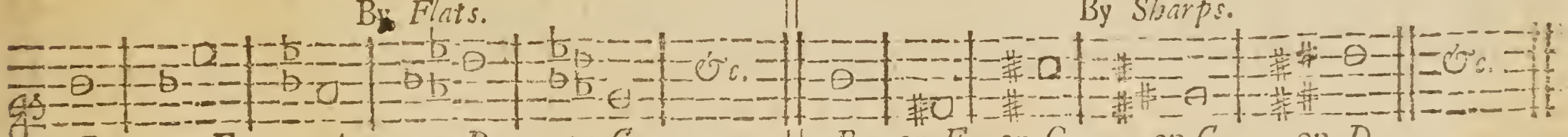


The 12 Artificial *Keys* above, are made conformable to the two *Natural ones*; firſt by *Tranſpoſing* the *Mi*, (which is the *Maſter-Note*,) by either *Flats*, or by *Sharps*; and afterwards founding your *Key* either next above, or next below it, *&c.* But the greateſt Difficulty lies in the regular placing the *Flats*, and *Sharps*;

on

on which I ſhall add the following Inſtructions: *Ex. Gr.* —— If the *Mi* be moved by *Flats*, the First is founded on *B*, which ſhifts the *Mi* to *E*, a 4th above: (or 5th. below,) The 2d. *Flat* muſt be on *E*, which ſhifts the *Mi* to *A*, a 4th above the Former: So by this Method it may go thro' the whole *Syſtem* of *Octave*. To *Tranſpoſe* by *Sharps*, the firſt *Sharp* is founded on *F*, which is then *Mi*; the 2d. *Sharp* muſt be on *C*, a 5th. above the Former, *&c.* the *Mi* going with the laſt *Sharp* added.

Tranſpoſition *of the* Mi, *by* Flats *and* Sharps: *in the* G-Cliff.



{If that By *Flats* the *Mi* you do Remove:
It muſt be called in the 4th above, *&c.*}

{If that by *Sharps* the *Mi* removed is;
Riſe up 5 *Notes*, and then you cannot miſs, *&c.*}

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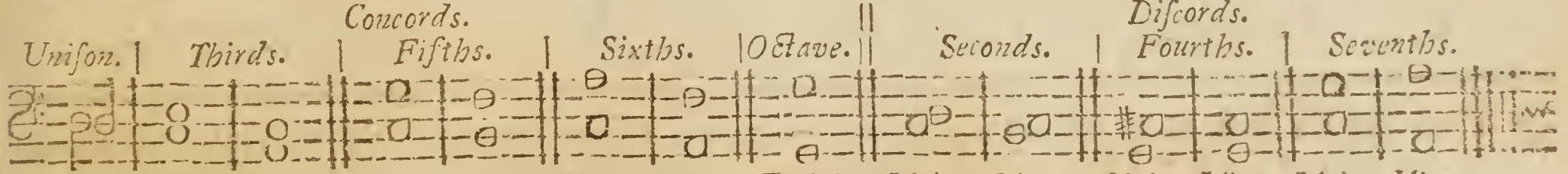
§ V. *Of* Concords, *and* Diſcords: *And how to* Compare *one* Part *of* Muſick *with another*, *&c.*

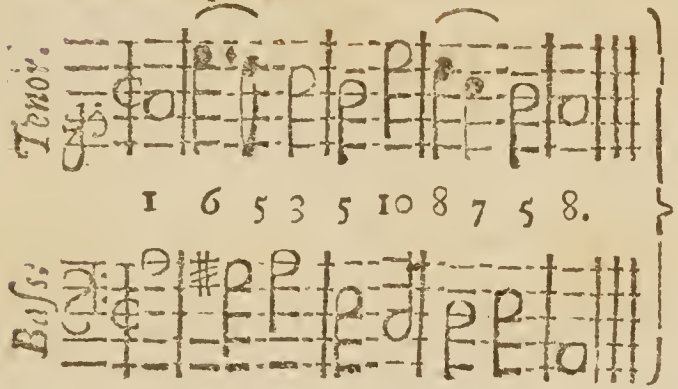


1. *Major. Minor. Major. Minor. Major. Minor. Eighth. Major. Minor. Major. Minor. Major. Minor.*

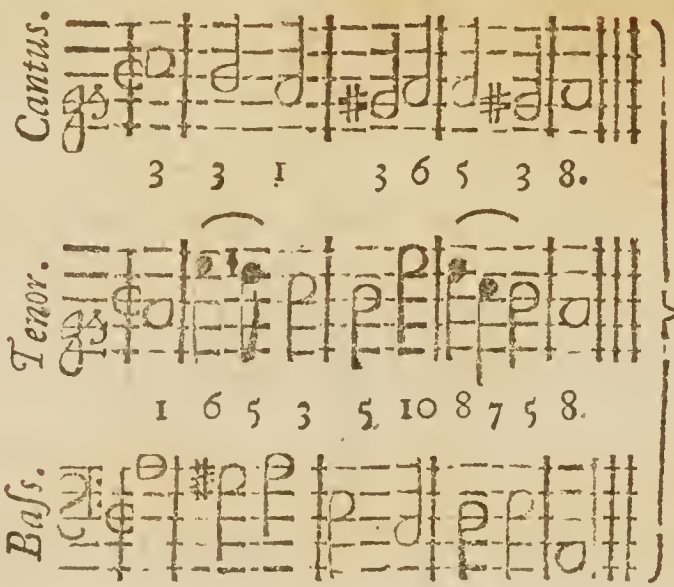
N. B. THAT if your *Voice* or *Inſtrument* would permit to ten thouſand *Eights*, or *Octaves*, they are ſtill to the ſame Effect as their ſingle *Concord*, or *Diſcord*, &c. But I ſhall next give you ſome few *Examples* how to *Compare* one *Part* of *Muſick* with another: And ſo conclude.

Example

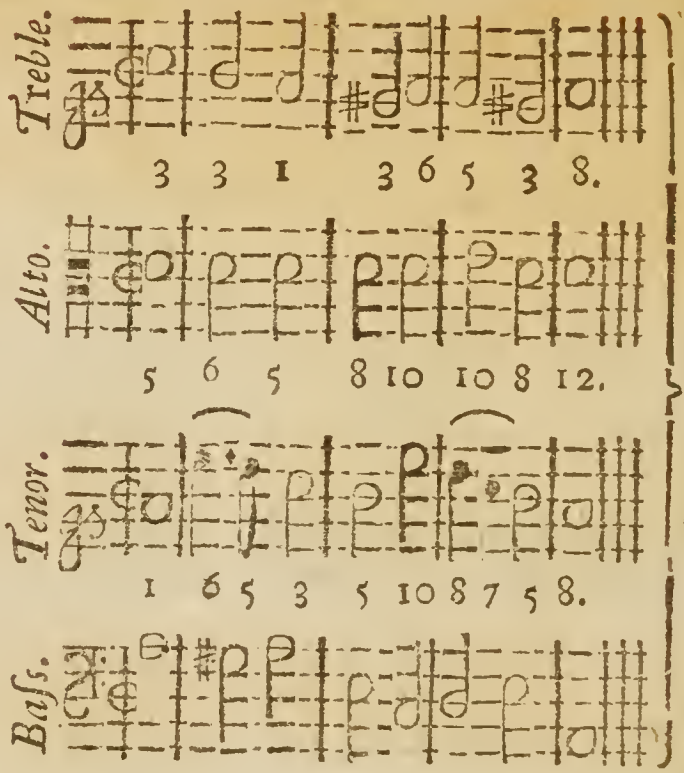
Example of *Two Parts.*



Example of *Three Parts.*



Example of *Four Parts.*



That all our Hearts, *and* Tongues *may be*
Loud Inſtruments *of* Praiſe:
And in the Church, *and* Houſe *of Saints,*
Sing Pſalms *to God always*, &c. &c. &c.

Yours, *W. Tans'ur.*

☞ Theſe are the moſt uſeful *Inſtructions* I think neceſſary for young Beginners; but for farther Knowledge in this *Art*, or *Science*, I refer you to my *Compleat Melody*: Which teacheth all the *Grounds* of *Muſick*, and *Compoſition* in all its Branches. Sold by me, and at the *Looking-glaſs* on *London-Bridge*: Price 3 *s.* It being the moſt curious *Book* that ever was publiſhed.

N. B. I alſo Teach the ſame, in a New, ſpeedy, and intire Method: But take no *Letters*, unleſs *Poſt paid.*

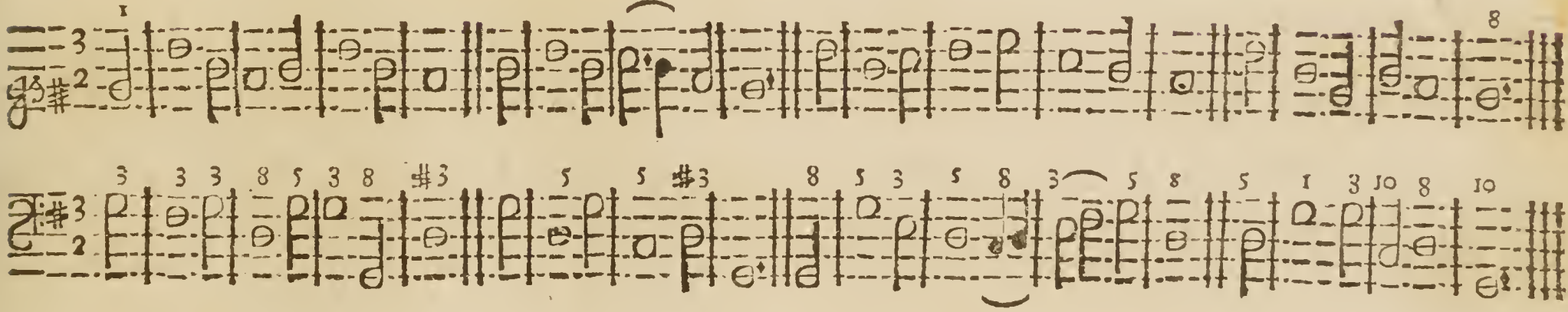
The

The New Version of PSALMS, New Tun'd

By Mr. *William Tans'ur.*

Axminſter Tune. *Pſal.* I. Compoſed in Two Parts. *W. T.*

(*Aſſay.*) (*Intonation.*) Tenor & Baſſo.



Verſe 1.

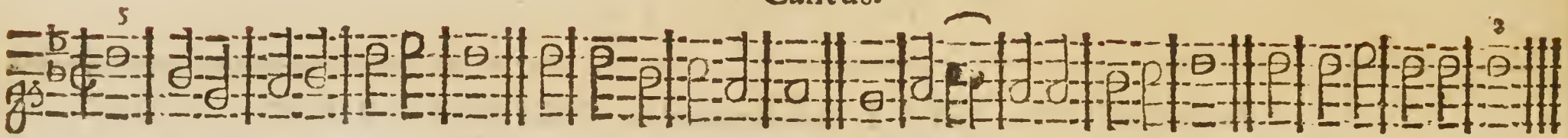
HOW bleſs'd is he who ne'er conſents
by ill Advice to walk:
Nor ſtands in Sinners way nor ſits
where Men profanely talk.

Verſe 2.

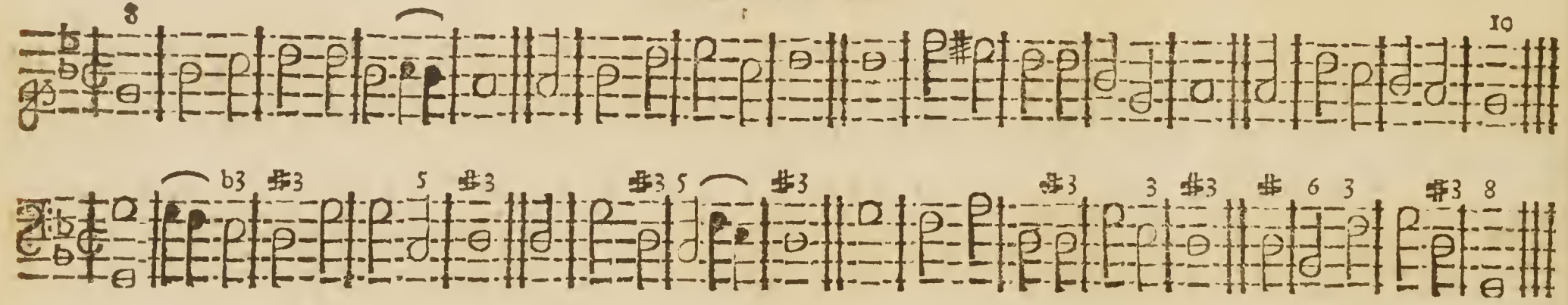
But makes the perfect Law of God
his Bus'neſs and Delight:
Devoutly reads therein by Day,
and meditates by Night. — *&c.*

Killingworth Tune. *Pſal. 4th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O Lord, that art my righteous Judge,
to my Complaint give Ear:
Thou ſtill redeem'ſt me from Diſtreſs,
have Mercy, Lord, and hear.

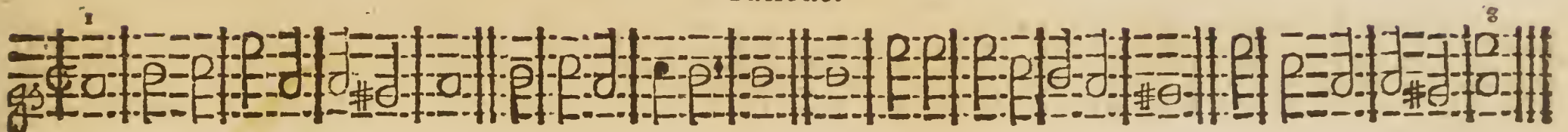
Verſe 2.

How long will ye, O Sons of Men,
to blot my Fame, deviſe?
How long your vain Deſigns purſue,
and ſpread malicious Lies? — *&c.*

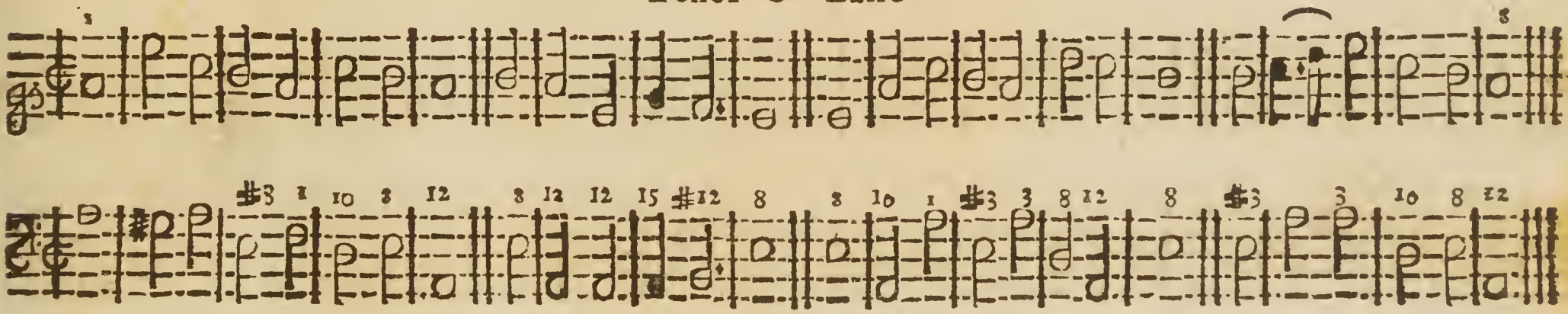
Well-

Wellingbrough Tune. *Pſal. 6th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

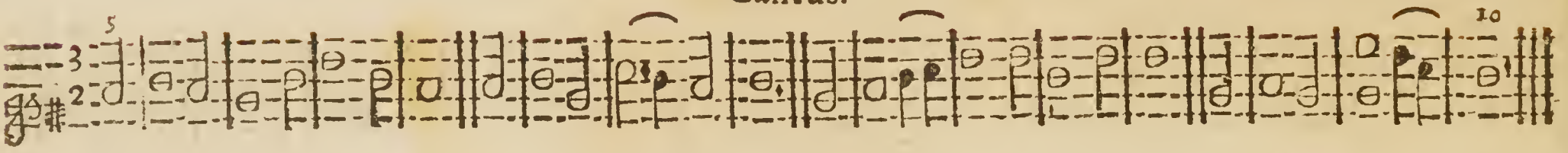
THY dreadful Anger, Lord, reſtrain,
and ſpare a Wretch forlorn:
Correct me not in thy fierce Wrath,
too heavy to be born.

Verſe 2.

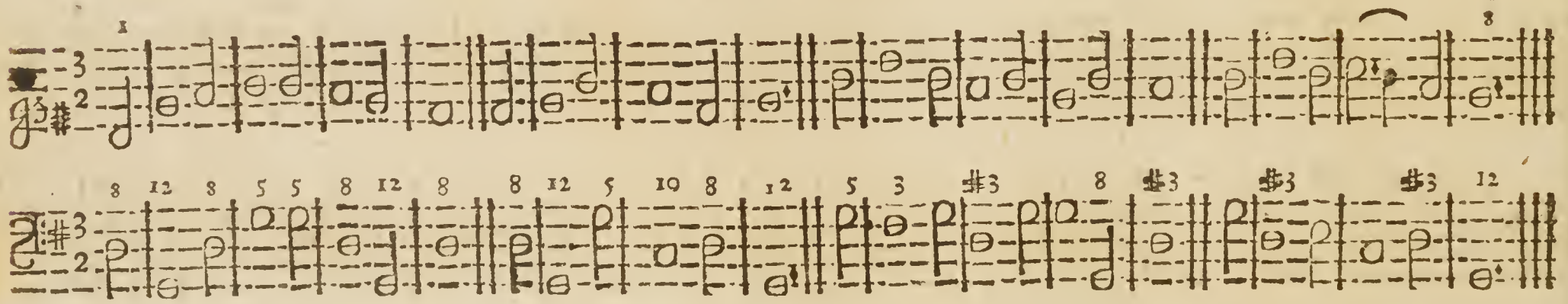
Have mercy, Lord, for I grow faint,
unable to endure:
The Anguiſh of my aking Bones,
which thou alone can'ſt cure. — *&c.*

Ely Tune. *Pſal. 9th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

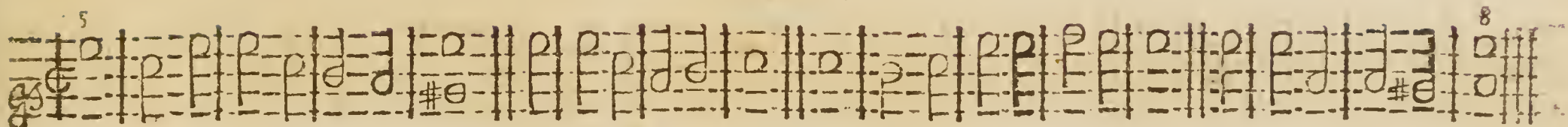
TO celebrate thy Praiſe, O Lord,
I will my *Heart* prepare:
To all the liſt'ning World thy Works,
thy wond'rous Works declare.

Verſe 2.

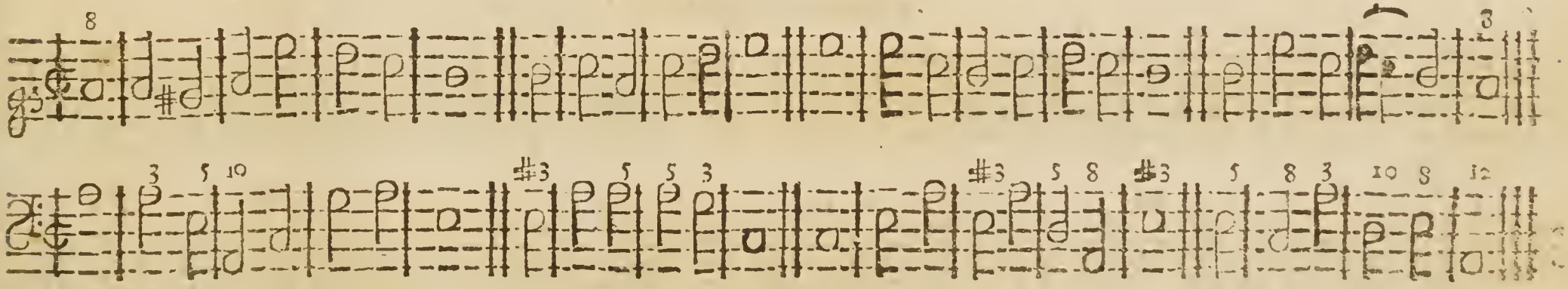
The thoughts of them ſhall to my Soul
exalted Pleaſure bring:
Whilſt to thy Name, O thou moſt high,
triumphant Praiſe I ſing. — *&c.*

Banbury Tune. *Pſal.* 11*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

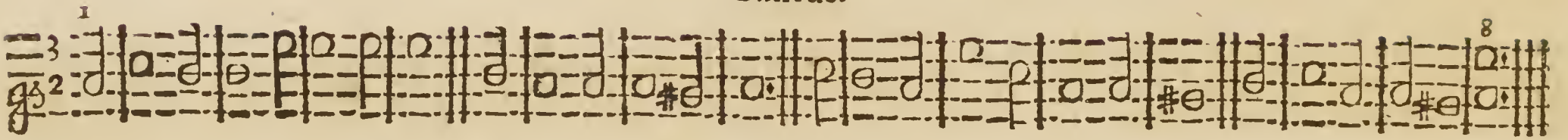
SInce I have plac'd my Truſt in God,
a Refuge always nigh:
Why ſhould I, like a tim'rous *Bird,*
to diſtant Mountains fly?

Verſe 2.

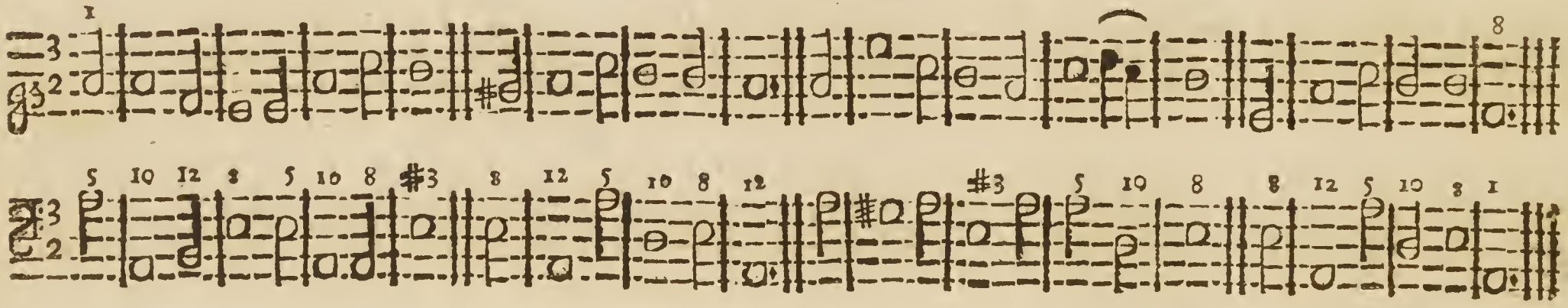
Behold the Wicked bend their Bows,
and ready fix their Dart:
Lurking in Ambuſh, to deſtroy
the Man of upright Heart. — &c.

Darlington Tune. *Pſal.* 22*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

MY God, my God, why leav'ſt thou me,
when I with Anguiſh faint?
O! why ſo far from me remov'd,
and from my loud Complaint?

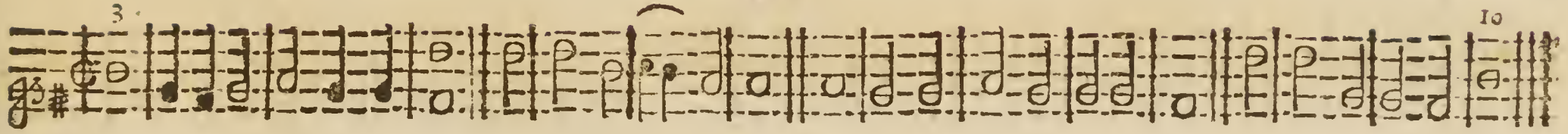
Verſe 2.

All Day, but all the Day unheard,
to thee I do complain:
With Cries implore Relief all Night,
but cry all Night in vain. —— *&c.*

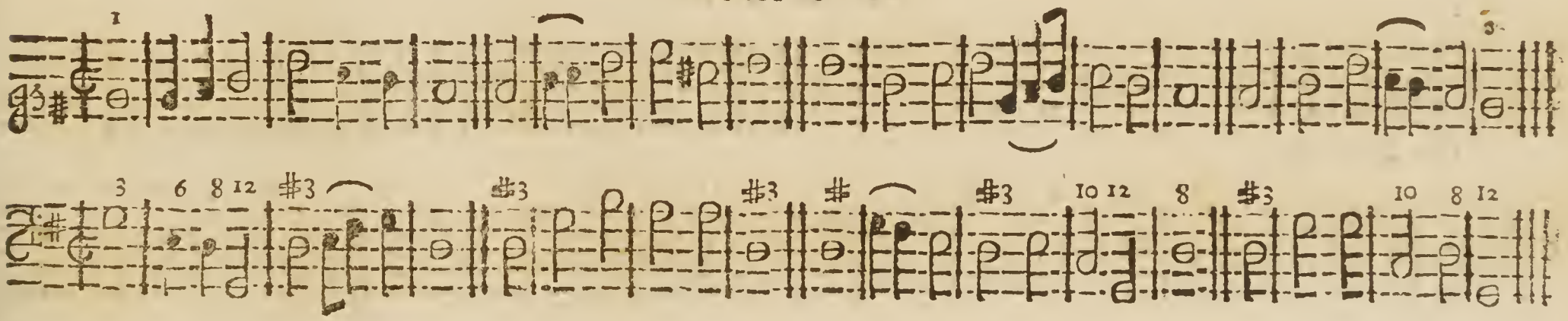
New-

Newport Tune. *Pſal.* 15*th*, Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

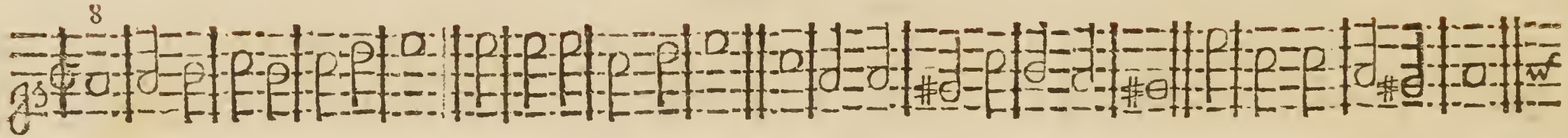
LOrd, who's the happy Man that may
to thy bleſs'd Courts repair?
Not Stranger like to viſit them,
but to inhabit there?

Verſe 2.

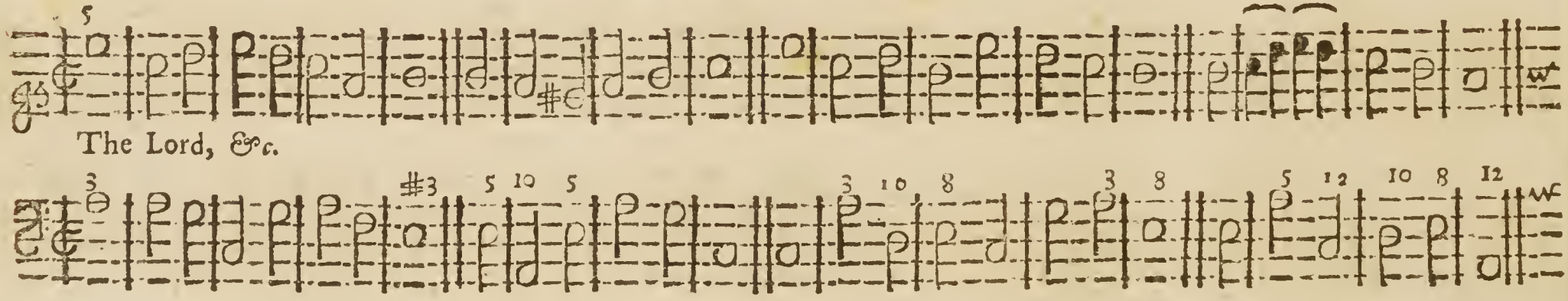
'Tis he, whoſe ev'ry Thought and Deed
by Rules of Virtue moves:
Whoſe gen'rous Tongue diſdains to ſpeak
the Thing his *Heart* diſproves. —— *&c.*

Woodſtock Tune. *Pſal.* 23*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THE Lord himſelf, the mighty Lord,
vouchſafes to be my Guide ;
The Shepherd, by whoſe conſtant Care
my Wants are all ſupply'd.

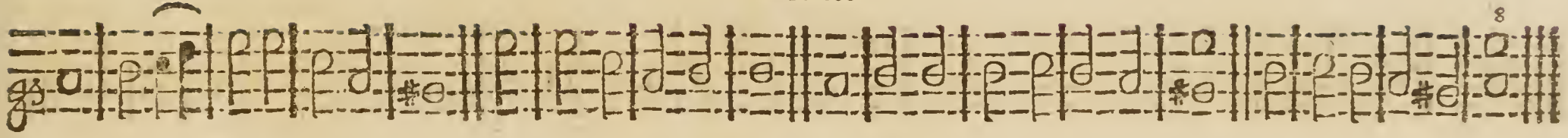
Verſe. 3.

He does my wand'ring Soul reclaim,
and, to his endleſs Praiſe,
Inſtruct with humble Zeal to walk
in his moſt righteous Ways. —— *&c.*

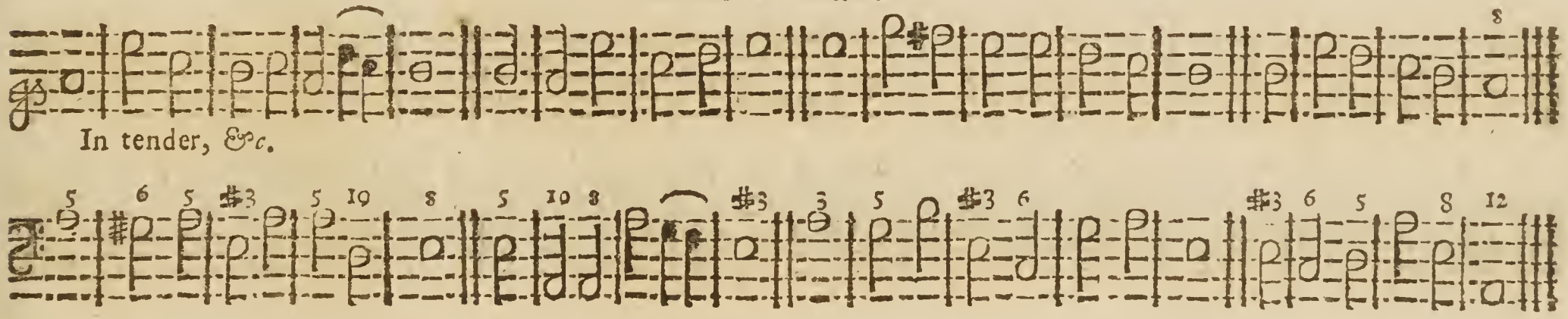
Con-

Continued.

Cantus.



Tenor & Baſſo.



Verſe 2.

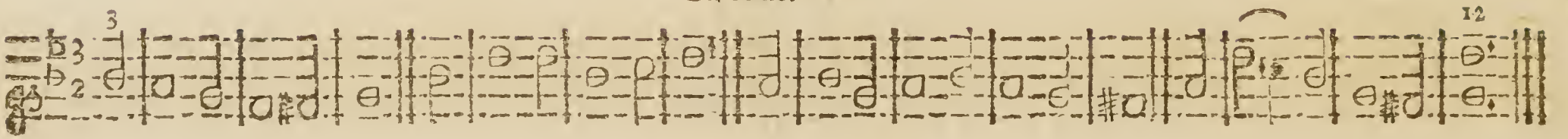
In tender Graſs he makes me feed,
and gently there repoſe;
Then leads me to cool Shades, and where
refreſhing Water flows.

Verſe 4.

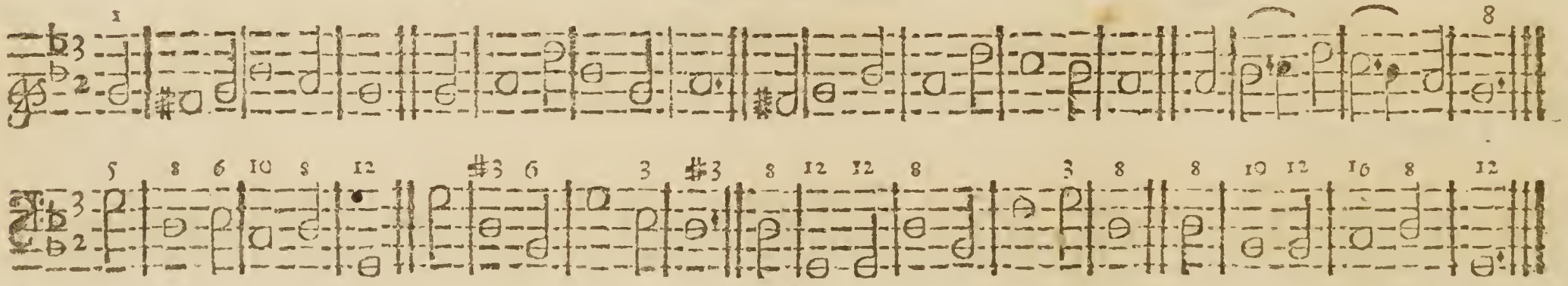
I paſs the gloomy Vale of Death,
from Fear, and Danger free:
For there his aiding Rod and Staff,
defends and comforts me. — *&c.*

Uroxeter Tune. *Pſal.* 25*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO God, in whom I truſt,
I lift my *Heart* and *Voice*;
O let me not be put to Shame,
nor let my foes rejoice.

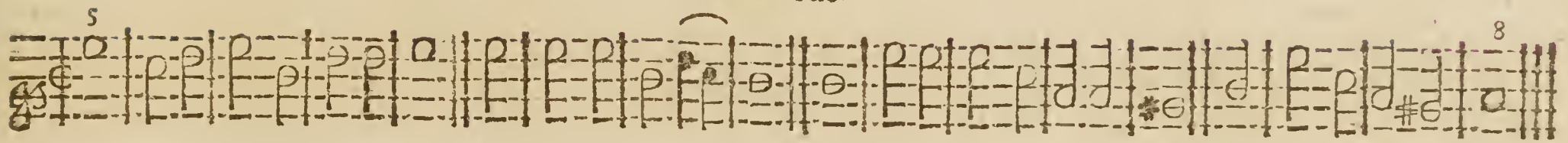
Verſe 2.

Thoſe who on thee rely,
let no Diſgrace attend;
Be that the ſhameful Lot of ſuch
as wilfully offend. — &c.

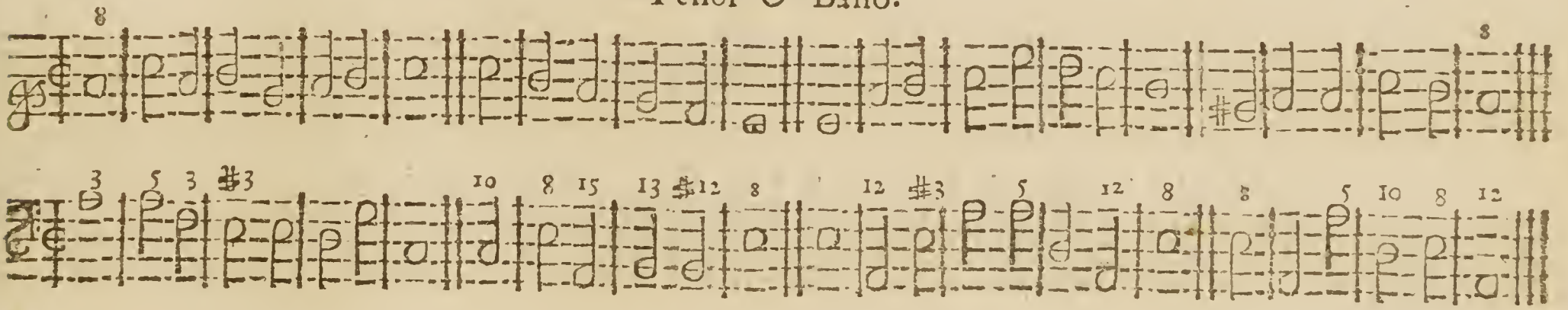
Quinzay

Quinzay Tune. *Pſal.* 26*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

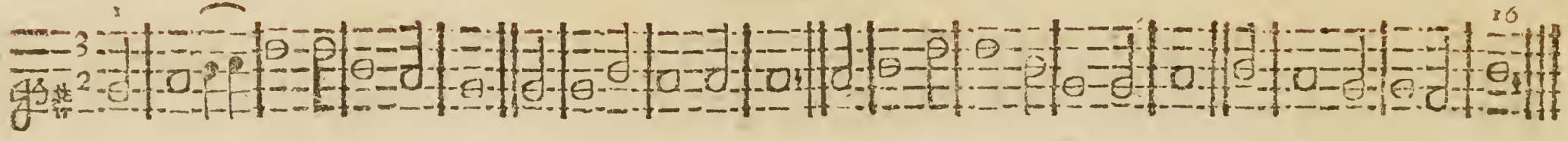
JUdge me, O Lord, for I the Paths
of Righteouſneſs have trod;
I cannot fail, who all my truſt
repoſe in thee, my God.

Verſe 2.

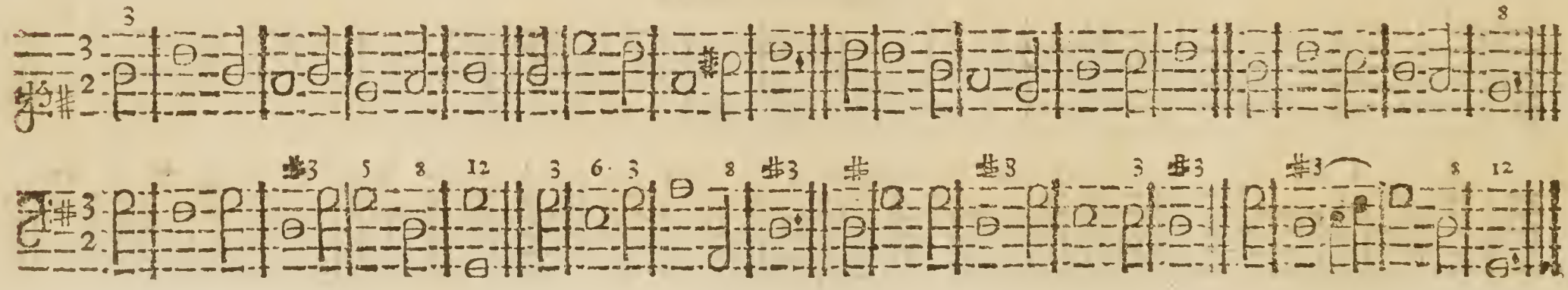
Search thou my *Heart*, whoſe Innocence
will ſhine the more 'tis try'd:
For I have kept thy Grace in view,
and made thy truth my Guide. —— *&c.*

Belford Tune. *Pſal.* 33*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LET all the Juſt to God, with Joy,
their chearful *Voices* raiſe;
For well the Righteous it becomes
to Sing glad Songs of Praiſe.

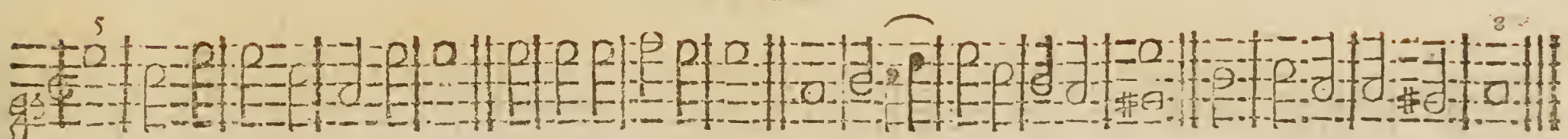
Verſe 2.

Let *Harps*, and *Pſalteries*, and *Lutes*,
in joyful *Conſort* meet:
And New-made Songs of loud Applauſe,
the *Harmony* compleat. —— *&c.*

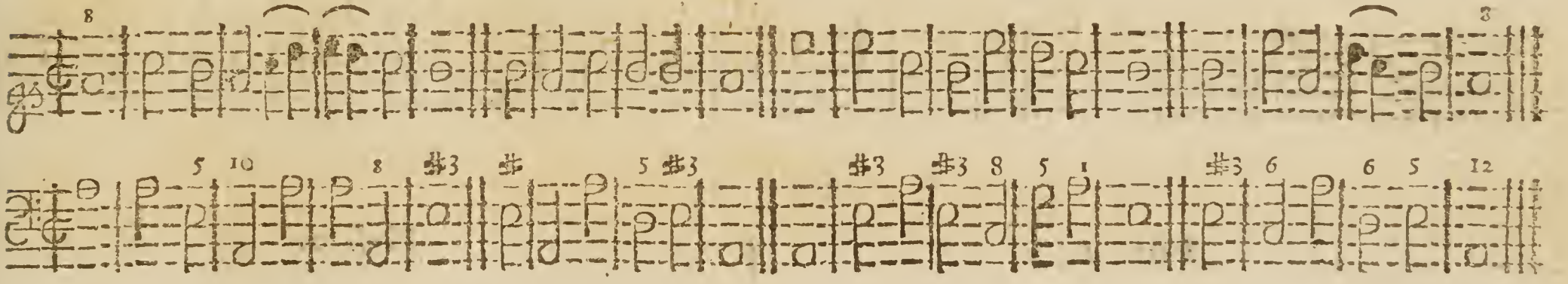
Portſ-

Portſmouth Tune. *Pſal.* 41*ſt.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

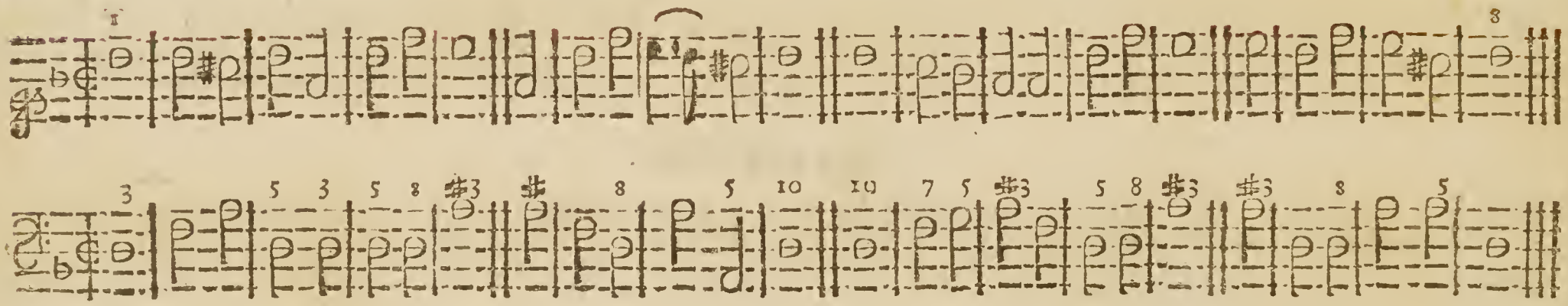
HAppy's the Man, whoſe tender Care
relieves the poor Diſtreſs'd:
When Troubles compaſs him around,
the Lord ſhall give him Reſt.

Verſe 2.

The Lord his Life with Bleſſings crown'd,
in Safety ſhall prolong;
And diſappoint the Will of thoſe
that ſeek to do him Wrong. — &c.

Lutterworth Tune. *Pſal.* 42*d.* Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



Verſe 1.

AS pants the *Hart* for cooling Streams,
when heated in the Chace;
So longs my Soul, O God, for thee,
and thy refreſhing Grace.

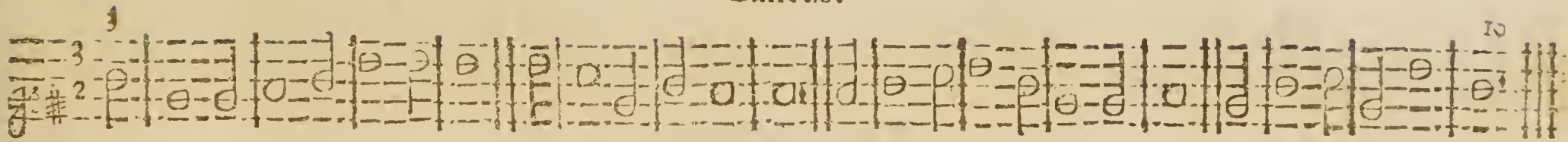
Verſe 2.

For thee, my God, the living God,
my thirſty Soul doth pine;
O! when ſhall I behold thy Face,
thou Majeſty Divine! —— &c.

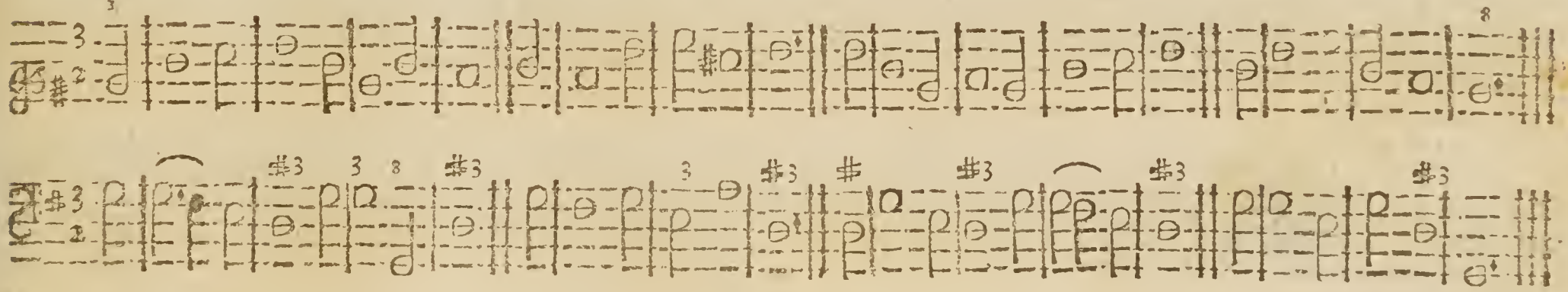
Ixworth

Ixworth Tune. *Pſal.* 48*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THE Lord, the only God is great,
and greatly to be prais'd;
In *Sion*, on whoſe happy Mount,
his ſacred Throne is rais'd.

Verſe 2.

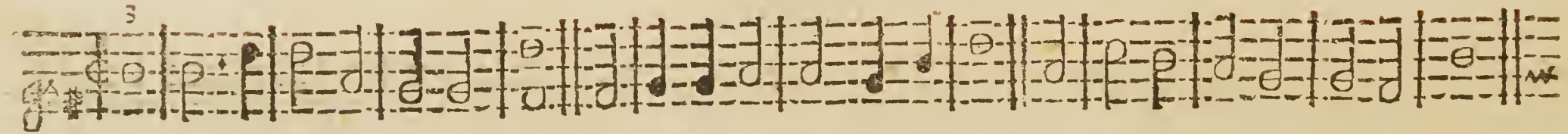
Her Tow'rs the Joy of all the Earth,
with Beauteous Proſpect riſe:
On her North-ſide, th' Almighty King's
imperial *City* lies —— *&c.*

Oaking-

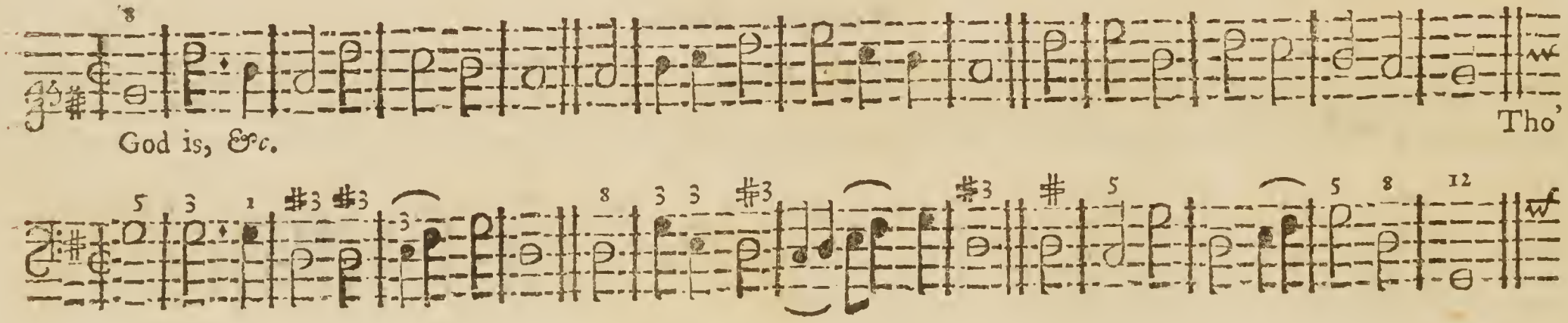
The Melody *of the Heart.*

Oakingham Tune. *Pſal. 46th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



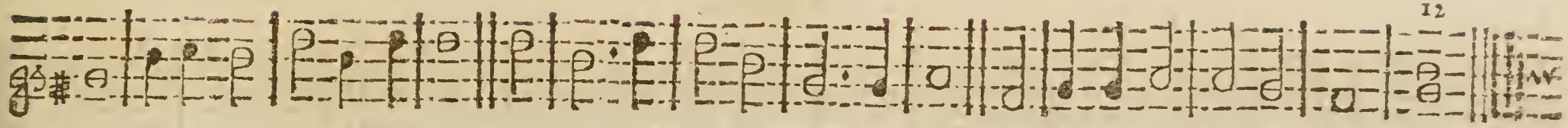
Verſe 1.

GOD is our Refuge in Diſtreſs,
A preſent Help when Dangers preſs;
In him undaunted we'll conſide:
Tho' Earth were from her Center toſt,
And Mountains in the Ocean loſt,
Torn piece-meal by the roaring Tide.

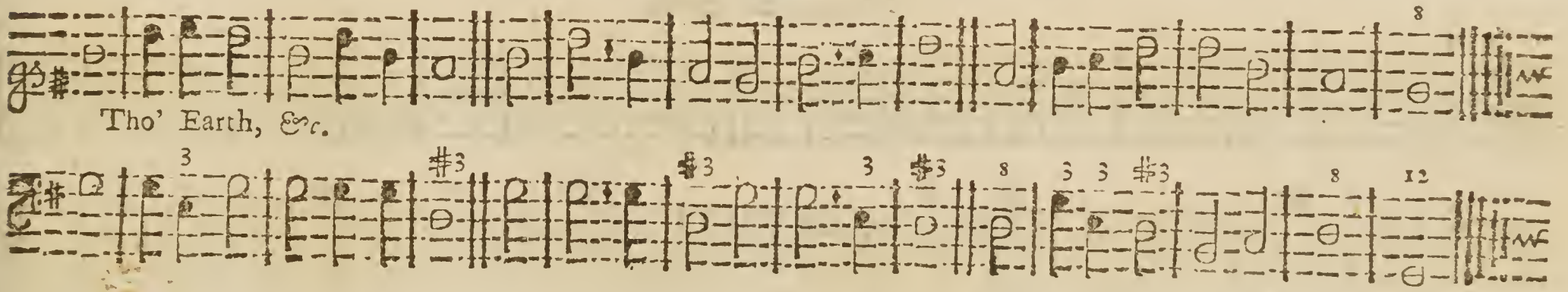
Con-

Continued.

Cantus.



Tenor & Baſſo.

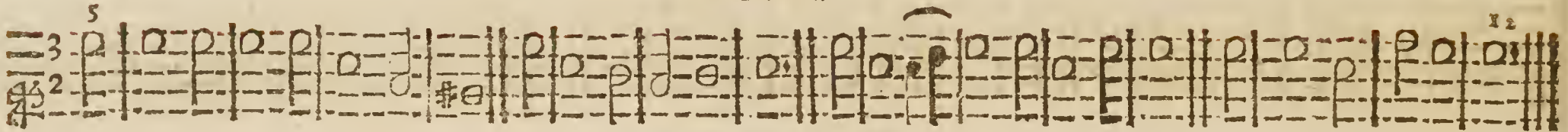


Verſe 2.

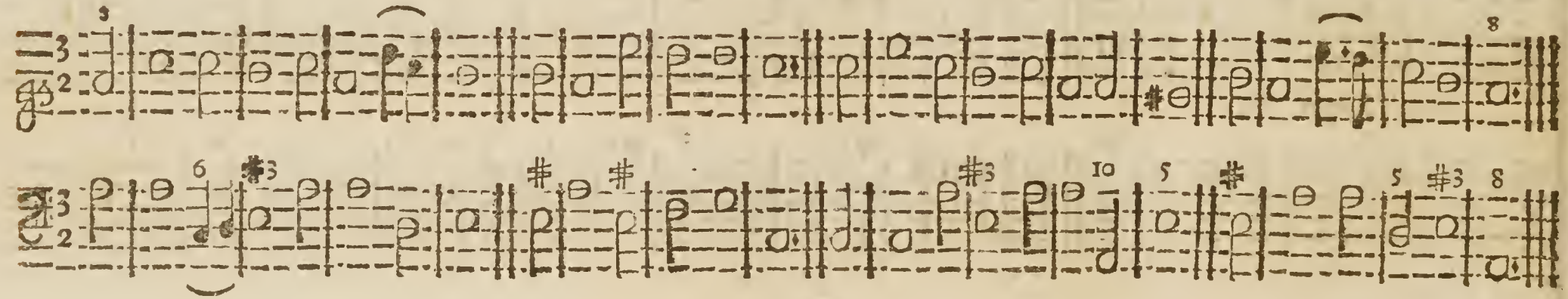
A gentle Stream with Gladneſs ſtill,
The *City* of our Lord ſhall fill,
The *Royal Seat* of God moſt high:
God dwells in *Sion*, whoſe fair Tow'rs,
Shall mock th' Aſſaults of Earthly Pow'rs,
While his Almighty Aid is nigh. —— *&c.*

Chelmsford Tune. *Pſal.* 54*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LORD, ſave me, for thy glorious Name,
and in thy Strength appear:
To judge my Cauſe; accept my Pray'r,
and to my Words give Ear.

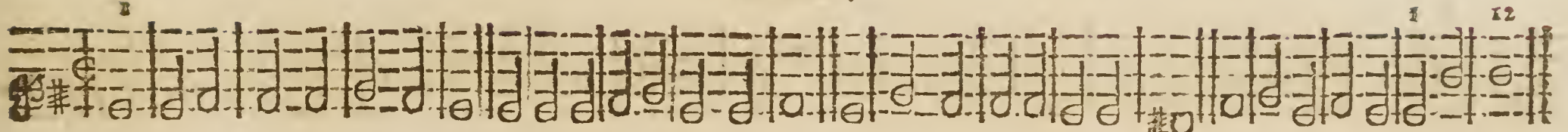
Verſe 2.

More Strangers, whom I never wrong'd,
to Ruin me deſign'd:
And cruel Men, that fear no God,
againſt my Soul combin'd. —— *&c.*

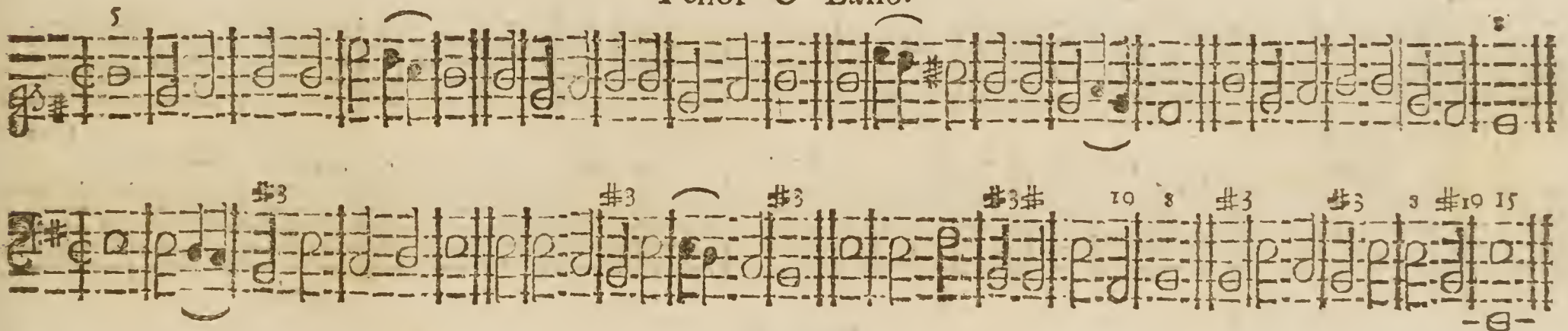
Farn-

Farnham Tune. *Pſal. 62d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

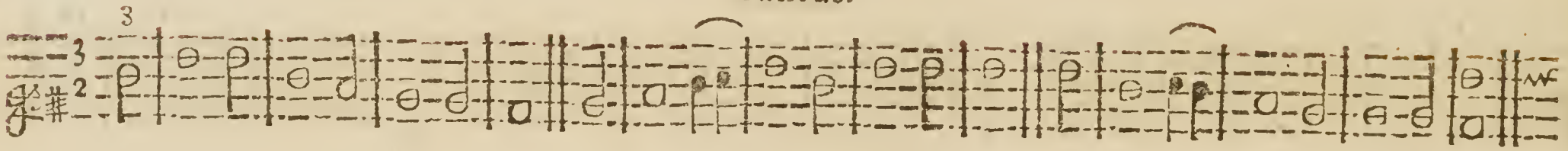
MY Soul for Help on God relies,
From him alone my Safety flows:
My Rock, my Health, that Strength ſupplies,
To bear the Scorn of all my Foes.

Verſe 2.

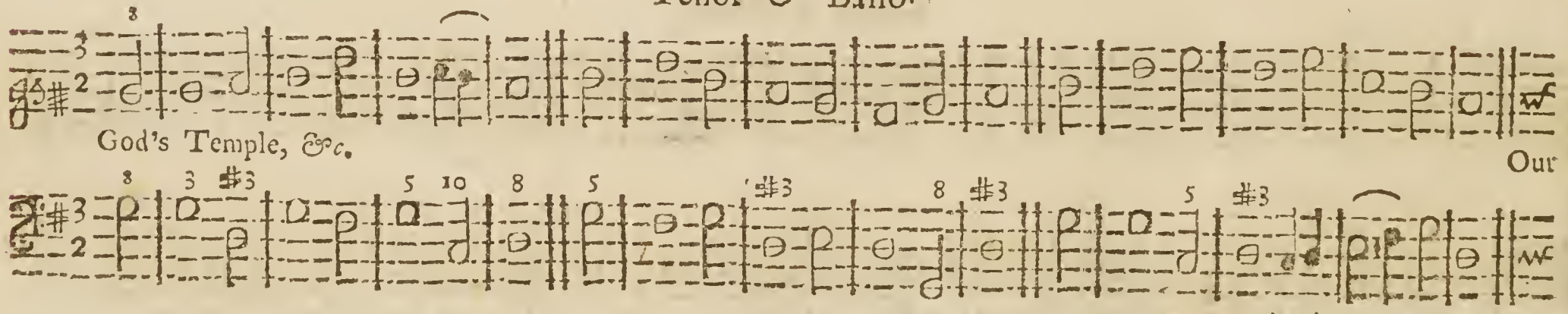
How long will ye contrive my Fall,
Which will but haſten on your own?
You'll totter like a bending Wall,
Or Fence of uncemented Stone. —— *&c.*

Richmond Tune. *Pſal.* 87*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.

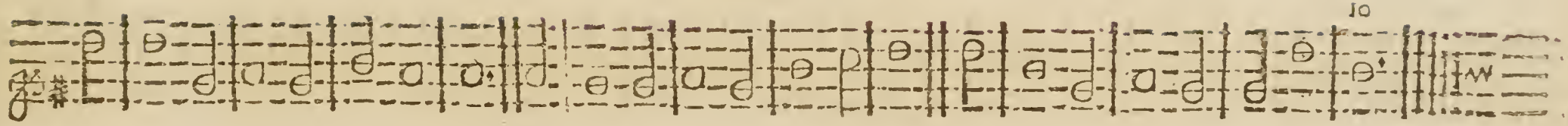


Verſe 1.

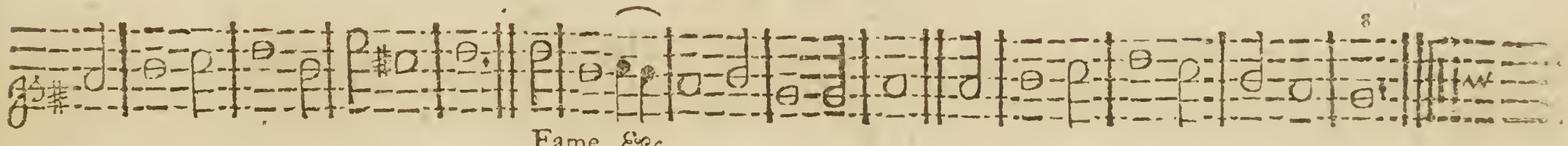
GOD's Temple crowns the holy Mount,
The Lord there condeſcends to dwell;
His *Sion*'s Gates, in his Account,
Our *Iſr'el*'s faireſt Tents excel:
Fame glorious Things of thee ſhall ſing,
O! *City* of th' Almighty King.

Continued.

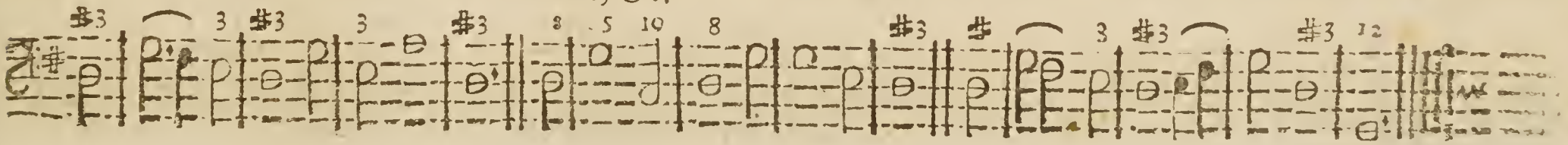
Cantus.



Tenor & Baſſo.



Fame, &c.



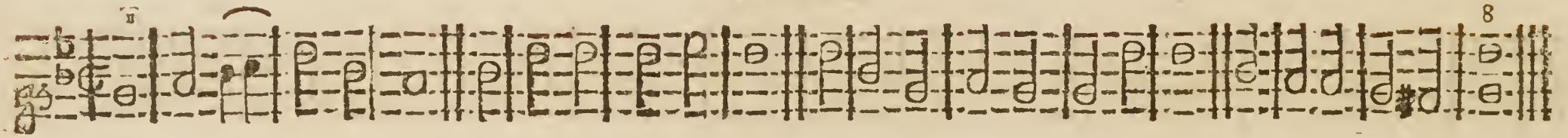
Verſe 2.

I'll mention *Rahab* with due Praiſe,
In *Babylon's* Applauſes join;
The Fame of *Æthiopia* raiſe,
With that of *Tyre* and *Paleſtine*:
And grant that ſome, amongſt them born,
Their Age and Country may adorn. —— &c.

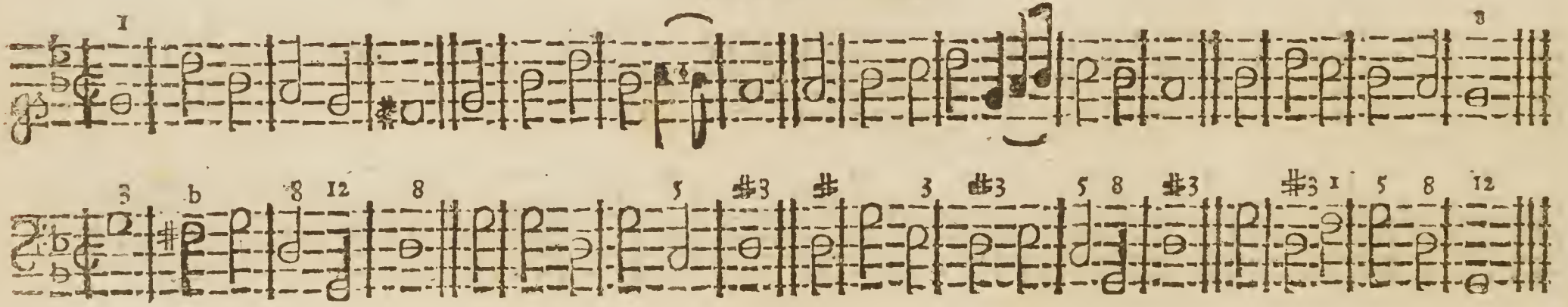
The Melody *of the Heart.*

Burlington Tune. *Pſal. 67th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO bleſs thy choſen Race,
in Mercy, Lord, incline;
And cauſe the Brightneſs of thy Face,
On all thy Saints to ſhine.

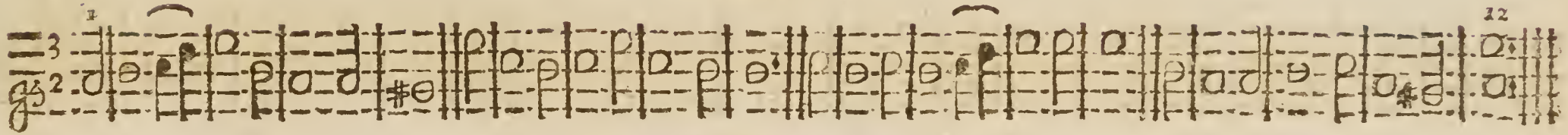
Verſe. 2.

That ſo thy wond'rous Ways,
May through the World be known;
Whilſt diſtant Lands their Tribute pay,
And thy Salvation own. — *&c.*

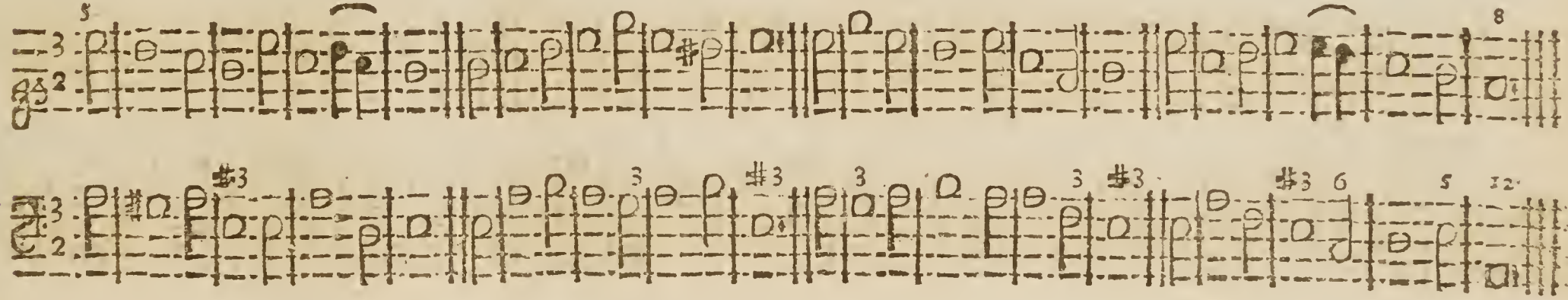
Sarum

Sarum Tune. *Pſal.* 88*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO thee, my God, and Sav'our, I
By Night and Day addreſs my Cry ;
Vouchſafe my mournful *Voice* to hear,
To my Diſtreſs incline thine Ear ;

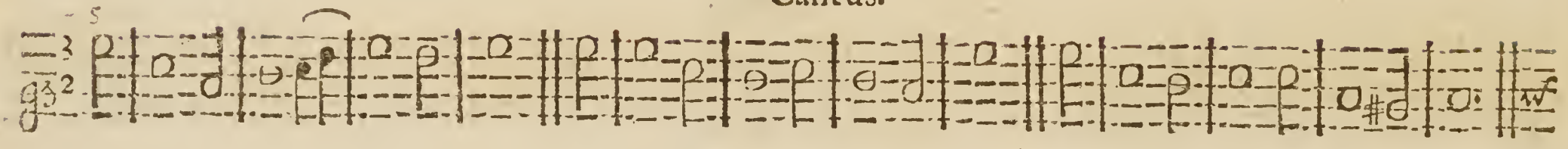
Verſe 2.

For Seas of Trouble me invade,
My Soul draws nigh to *Death*'s cold Shade ;
Like one whoſe Strength and Hopes are fled,
They number me among the Dead. — *&c.*

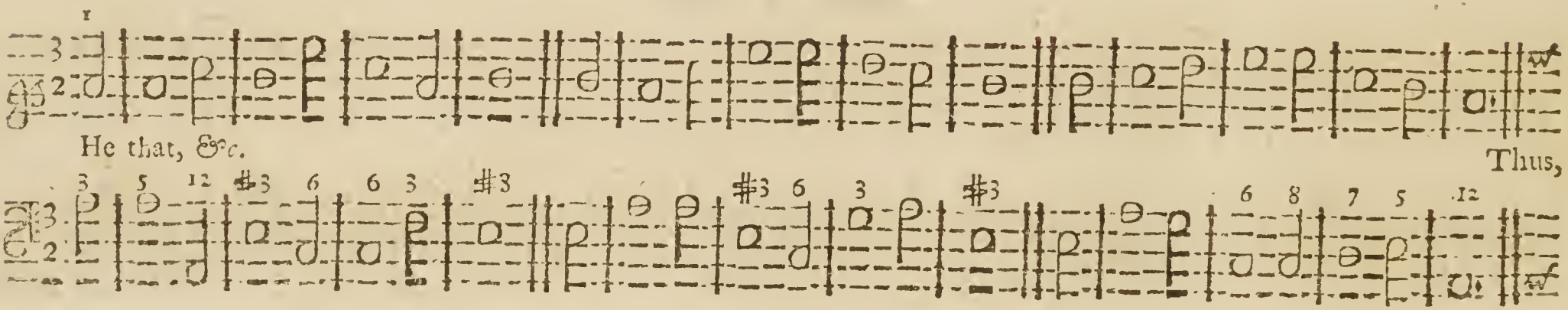
Har-

Harlington Tune. *Pſal.* 91*ſt.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



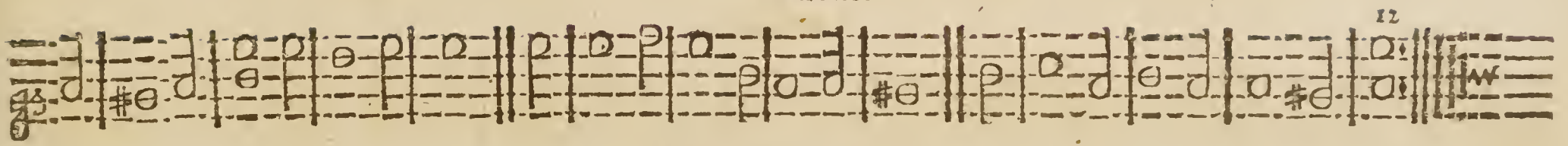
Verſe 1.

HE that has God his Guardian made,
Shall under the Almighty's Shade,
Secure and undiſturb'd abide:
Thus to my Soul of him I'll ſay,
He is my Fortreſs and my Stay,
My God, in whom I will confide.

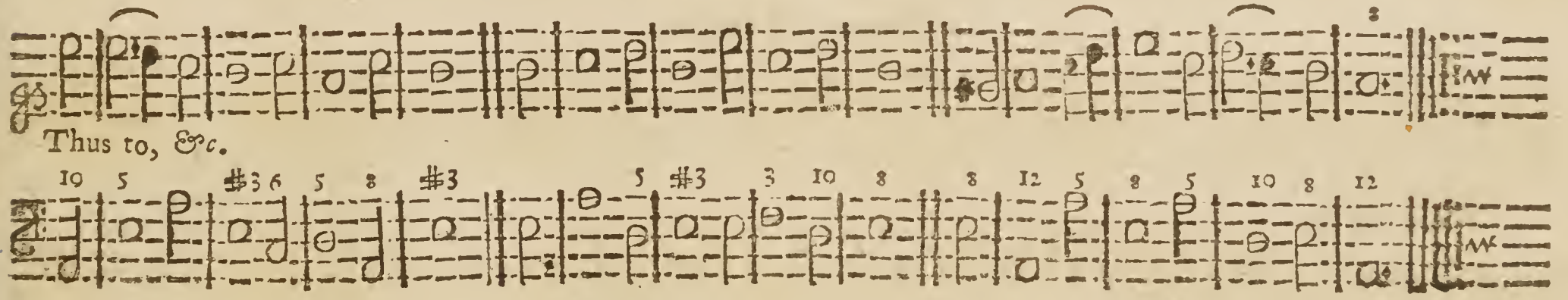
Con-

Continued.

Cantus.



Tenor & Baſſo.



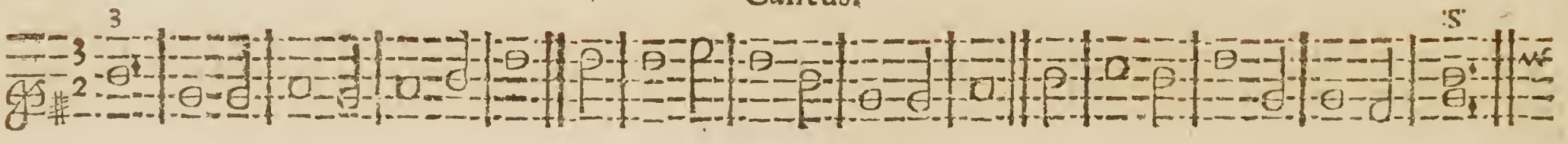
Thus to, &c.

Verſe 2.

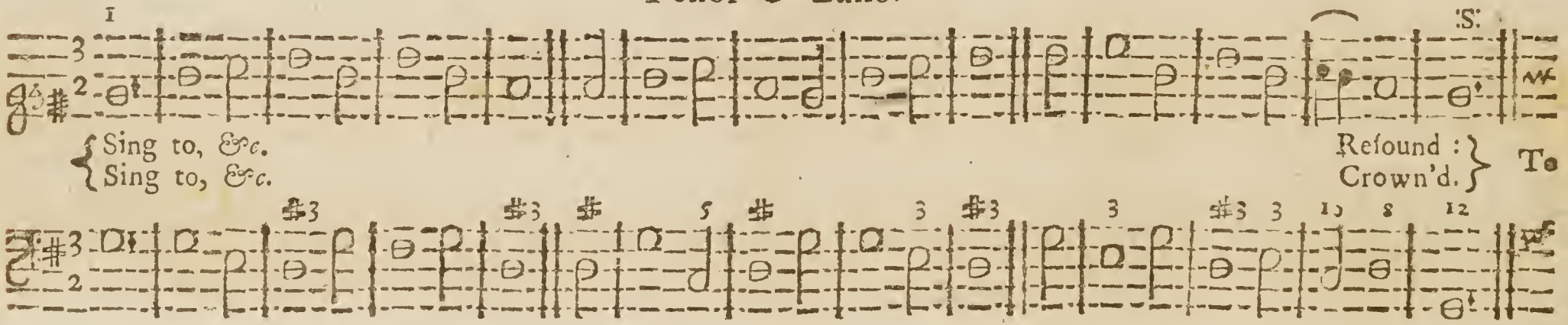
His tender Love, and watchful Care,
Shall free thee from the Fowler's Snare;
And from the noiſom Peſtilence:
He over thee his Wings ſhall ſpread,
And cover thy unguarded Head;
His Truth ſhall be thy ſtrong Defence. — &c.

Marſhfield Tune. *Pſal. 96th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



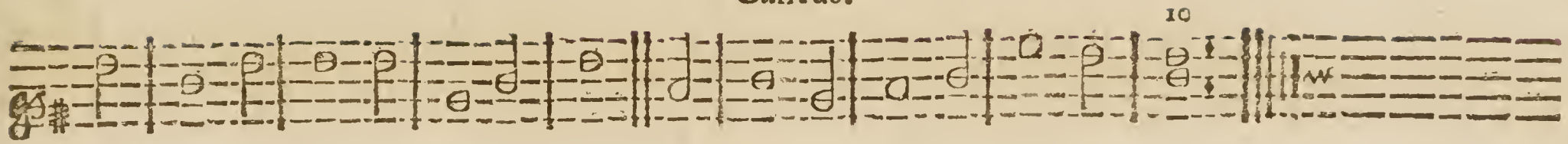
Verſe 1.

SIng to the Lord, a New made Song,
Let Earth, in one aſſembl'd Throng,
Her common Patron's Praiſe reſound:
Sing to the Lord, and bleſs his Name,
From Day to Day his Praiſe proclaim,
Who us has with Salvation crown'd:
To heathen Lands his Fame rehearſe,
His Wonders to the *Univerſe.*

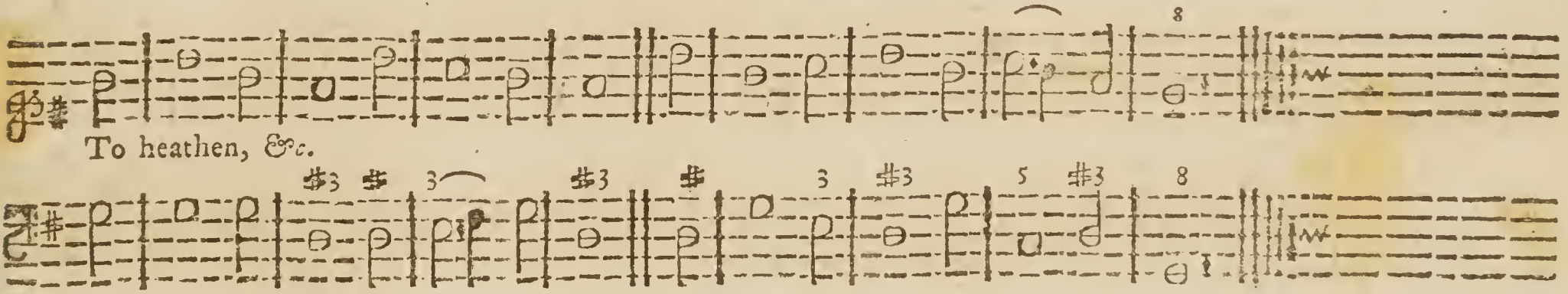
Con-

Continued.

Cantus.



Tenor & Baſſo.

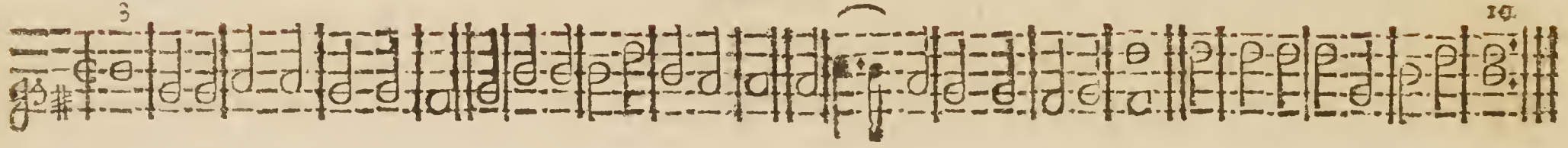


Verſe 2:

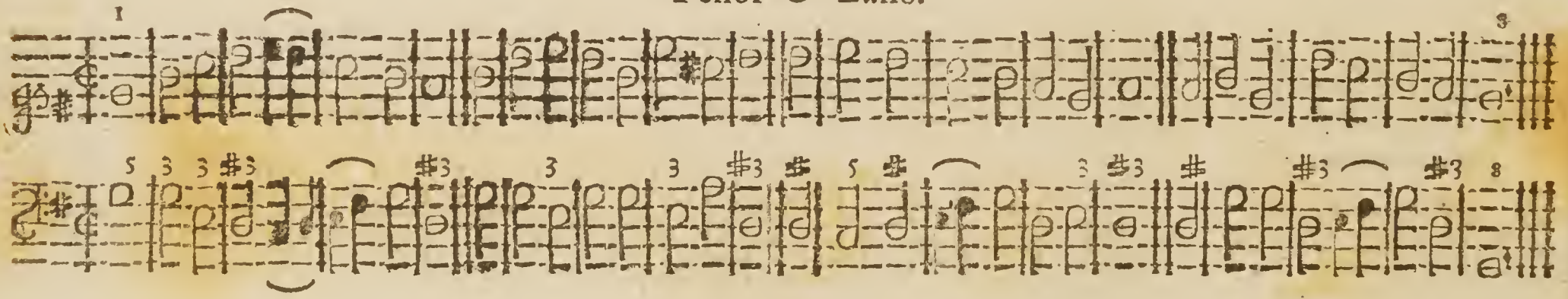
He's Great, and greatly to be prais'd,
In Majeſty and Glory rais'd,
Above all other Deities:
For Pageantry and Idols all,
Are they whom Gods the Heathens call,
He only rules who made the Skies:
With Majeſty and Honour crown'd,
Beauty and Strength his *Throne* ſurround. -- *&c.*

Tunbridge Tune. *Pſal.* 100*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

With one Conſent let all the Earth,
To God their chearful *Voices* raiſe:
Glad Homage pay with awful *Mirth*,
And ſing before him *Songs* of Praiſe:

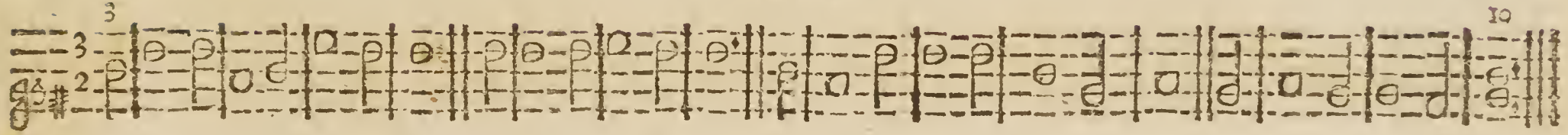
Verſe 2.

Convinc'd that he is God alone,
From whom both we and all proceed:
We, whom he chuſes for his own,
The Flock that he vouchſafes to feed. — *&c.*

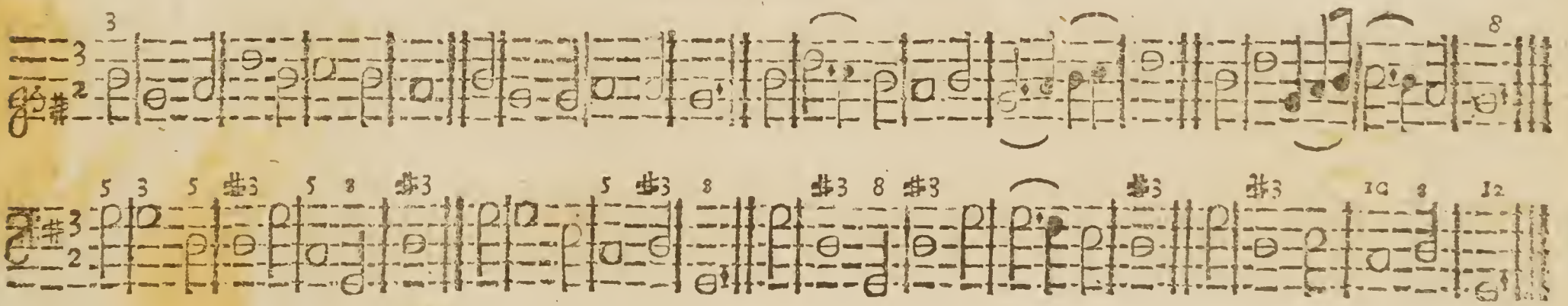
Gill-

Gillingham Tune. *Pſal.* 105*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

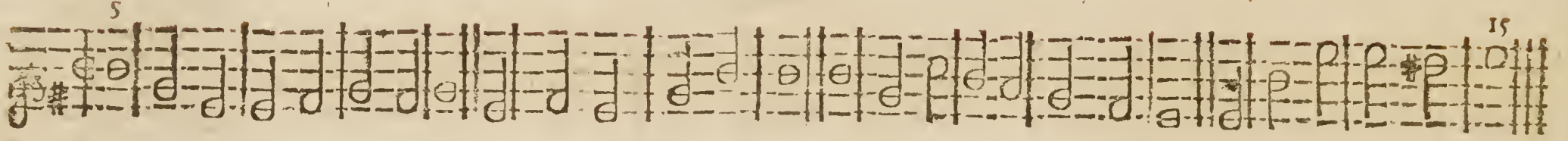
O! Render Thanks, and bleſs the Lord,
invoke his ſacred Name:
Acquaint the Nations with his Deeds,
his matchleſs Deeds proclain.

Verſe 2.

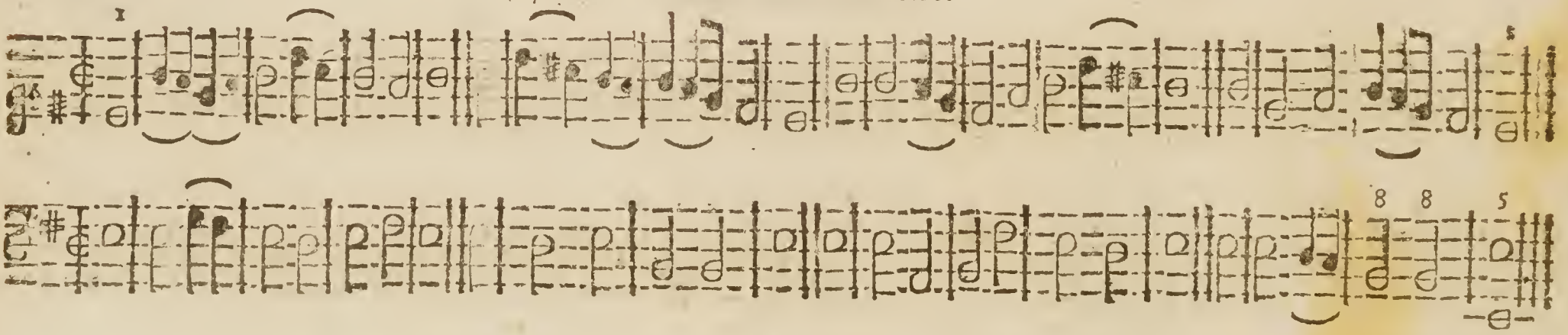
Sing to his Praiſe, in lofty *Hymns*,
his wond'rous Works rehearſe:
Make them the Theme of your Diſcourſe,
and Subject of your *Verſe*. — &c.

Killington Tune. *Pſal.* 116*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

MY Soul, with greatful Thoughts of Love,
entirely is poſſeſs'd:
Becauſe the Lord vouchſaf'd to hear
the *Voice* of my requeſt.

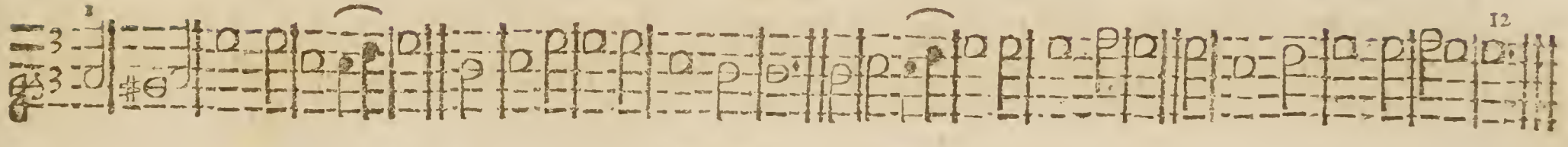
Verſe 2.

Since he has now his Ear inclin'd,
I never will deſpair:
But ſtill in all the Straits of Life,
to him addreſs my Pray'r. — *&c.*

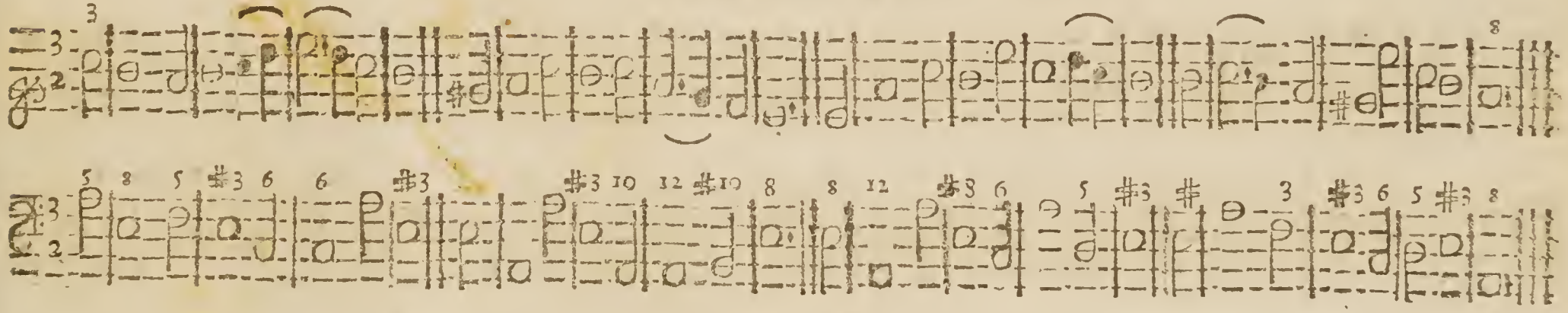
Sle-

Sleford Tune. *Pſal.* 139*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THou, Lord, by ſtricteſt Search haſt known,
My riſing up, and lying down:
My ſecret Thoughts are known to thee,
Known long before conceiv'd by me.

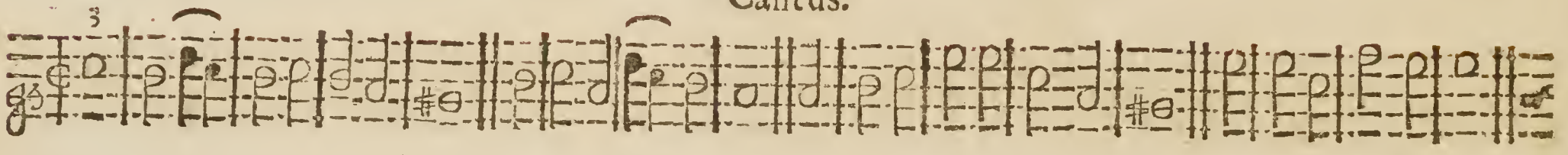
Verſe 2.

Thine Eye my Bed, and Path ſurveys,
My publick Haunts, and private Ways;
Thou know'ſt what 'tis my Lips would vent,
My yet unutter'd Words Intent. — *&c.*

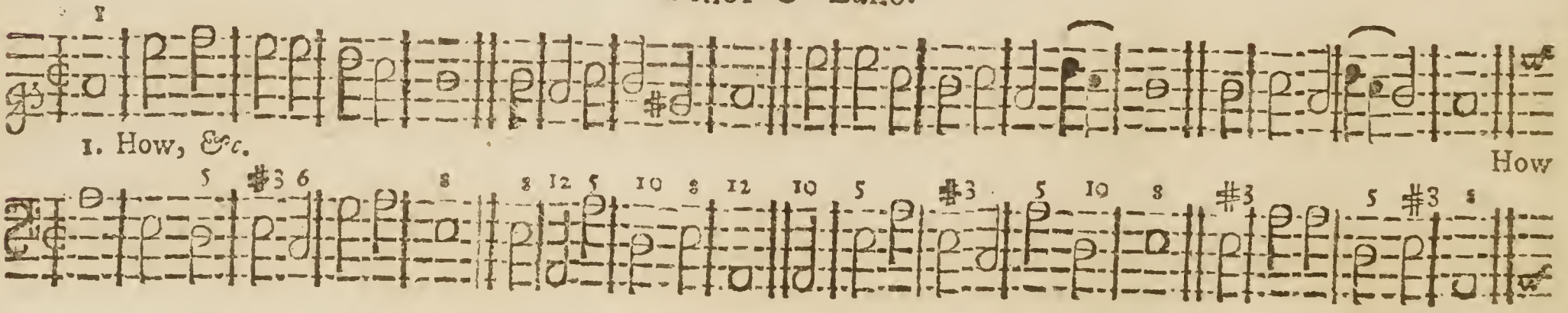
Hart-

Hartland Tune. *Pſal.* 119*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

HOW bleſs'd are they who always keep,
the pure and perfect Way!
Who never from the ſacred Paths
of God's Commandments ſtray. — 2. How,

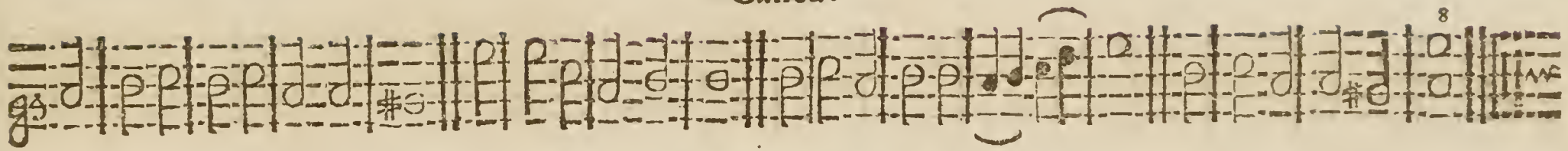
Verſe 3.

Such Men their utmoſt Caution uſe,
to ſhun each wicked Deed:
But in the Path which he directs,
with conſtant Care proceed. — 4. Thou,

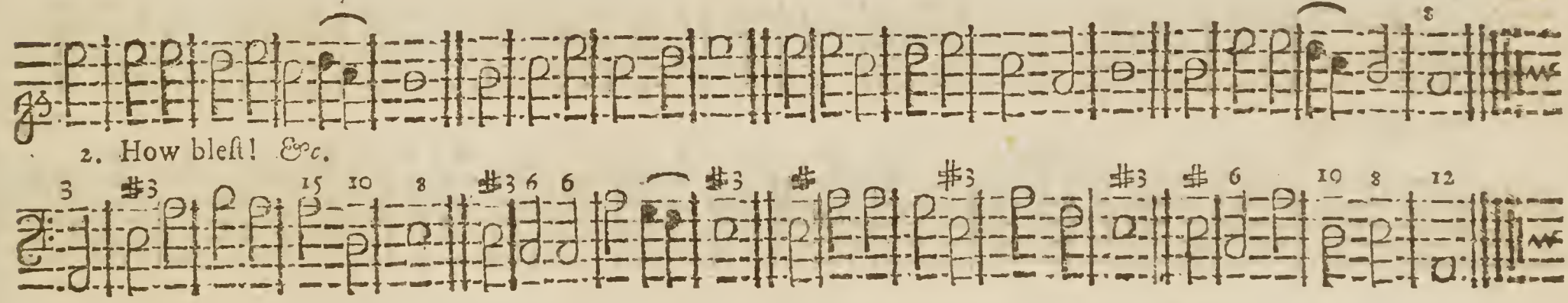
Con-

Continued.

Cantus.



Tenor & Baſſo.



2. How bleſt! *&c.*

Verſe 2.

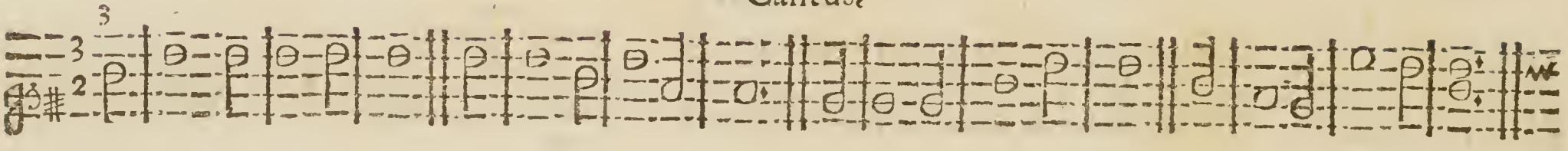
How bleſs'd, who to his righteous Laws,
have ſtill Obedient been:
And have with fervent humble Zeal,
his Favours ſought to win? — 2. Such, *&c.*

Verſe 4.

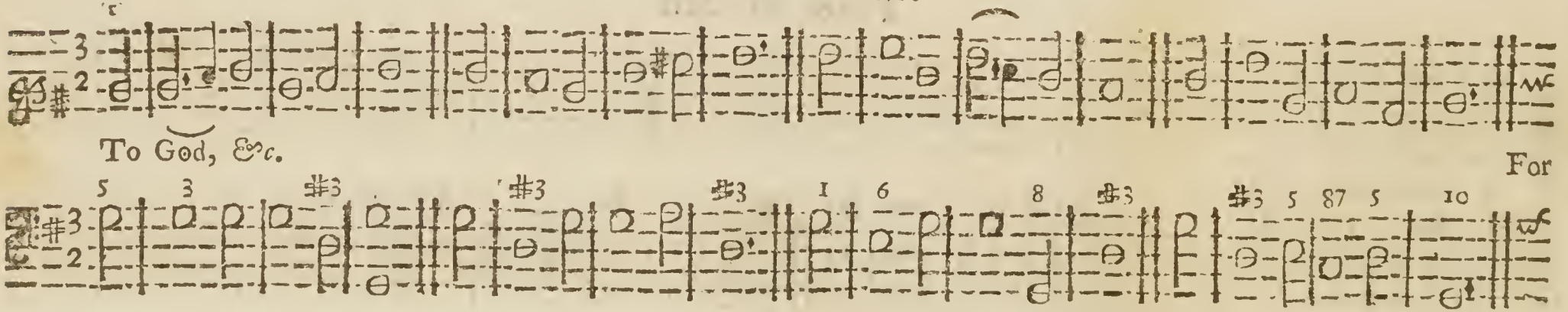
Thou ſtrictly haſt enjoyn'd us, Lord,
to learn thy ſacred Will;
And all our Diligence employ,
thy Statutes to fulfil. — *&c.*

Yaxley Tune. *Pſal.* 136*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO God, the mighty Lord,
Your joyful Thanks repeat;
To him due Praiſe afford,
As good as he is great:
CHORUS.
For God does prove Our conſtant Friend,
His boundleſs Love Shall never end.

Verſe 2, 3.

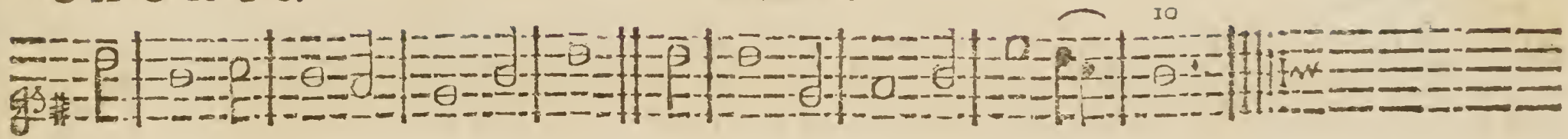
To him whoſe wond'rous pow'r
All other Gods obey;
Whom earthly Kings adore,
This greatful Homage pay;
CHO.
For God, &c.

Con-

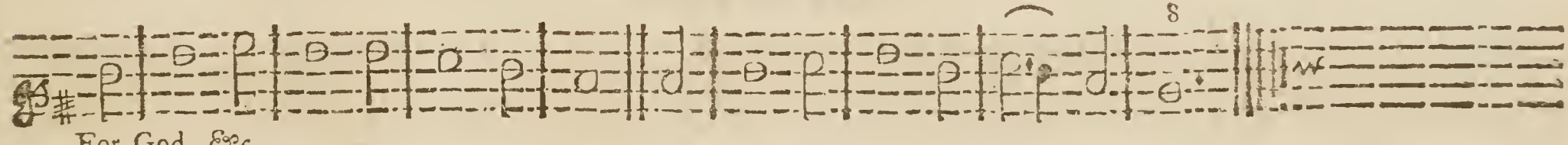
Continued.

CHORUS.

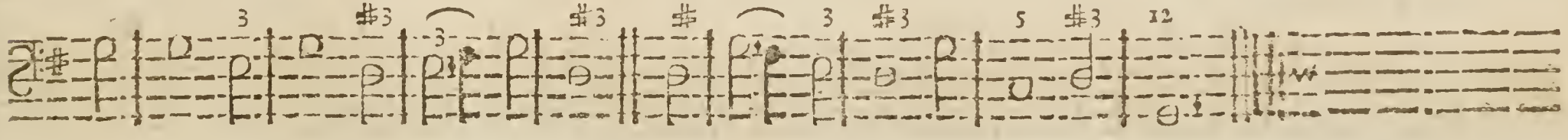
Cantus.



Tenor & Baſſo.



For God, &c.



Verſe 4, 5.

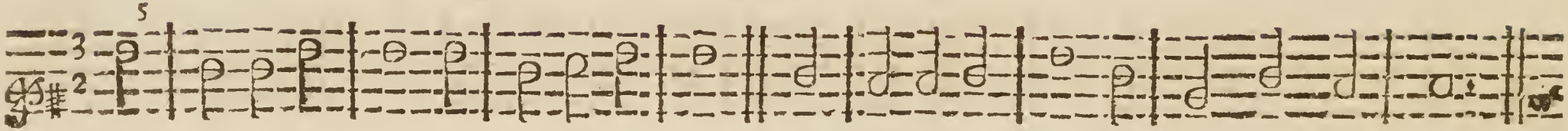
By his Almighty Hand,
Amazing Works were wrought;
The Heav'ns, by his Command,
Were to perfection brought:
CHO.
For God, &c.

Verſe 6, 7.

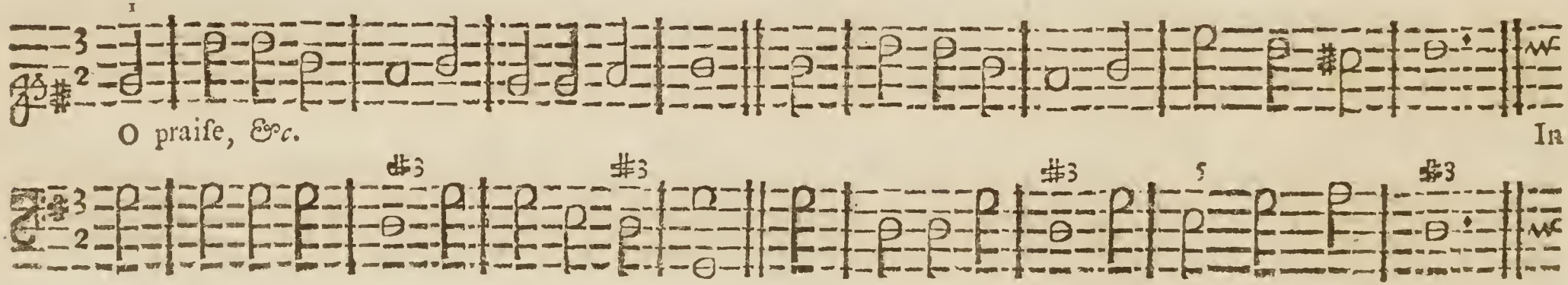
He ſpread the Ocean round
About the ſpacious Land;
And made the riſing Ground
Above the Waters ſtand:
CHO.
For God does prove Our conſtant Friend,
His boundleſs Love Shall never end. — &c.

Xativa Tune. *Pſal.* 149*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.

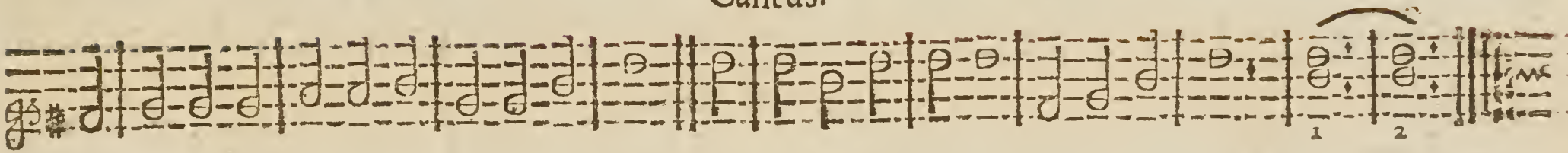


Verſe 1.

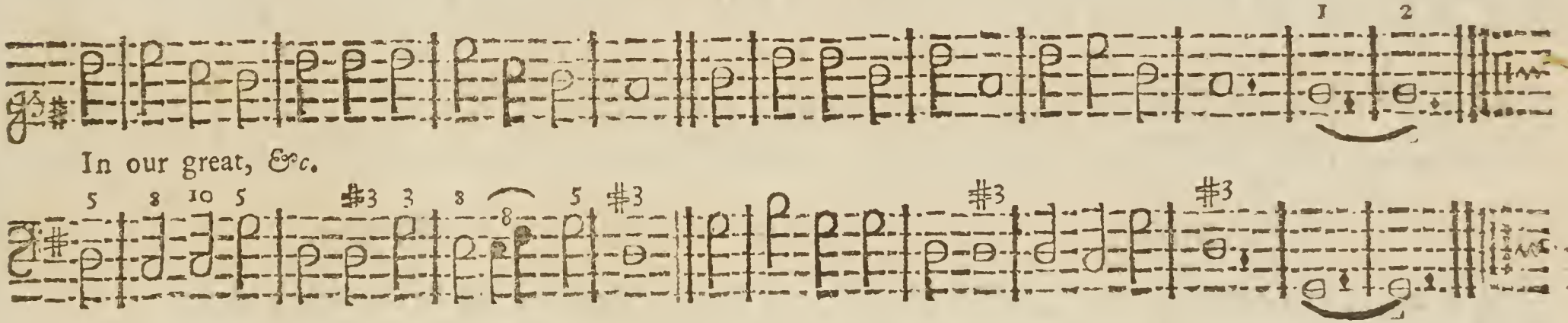
O! Praiſe ye the Lord, prepare your glad *Voice*,
His Praiſe in the great Aſſembly to *ſing*:
In our great Creator, Let *Iſrael* rejoice,
And Children of *Sion* be glad in their King.

Continued.

Cantus.



Tenor & Baſſo.



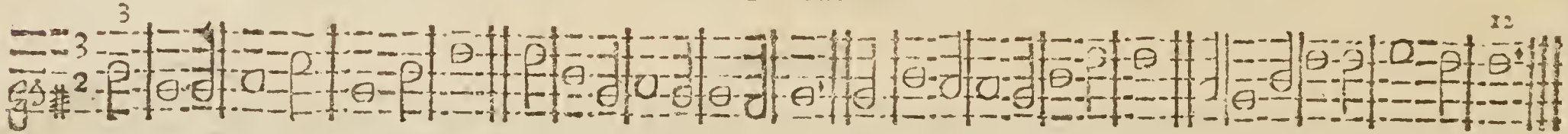
Verſe 2.

Let them his great Name extol in the *Dance,*
With *Timbrel* and *Harp,* his Praiſes expreſs:
Who always takes Pleaſure his Saints to advance,
And with his Salvation the Humble to bleſs, —— *&c.*

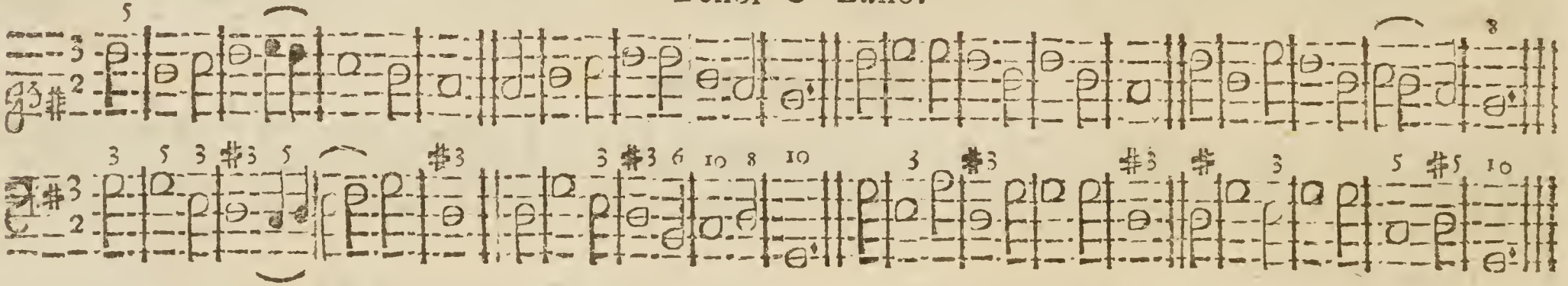
The Melody *of the Heart.*

Zembla Tune. *Pſal.* 150*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O! *Praiſe* the Lord in that bleſs'd Place,
From whence his Goodneſs largely flows:
Praiſe him in Heav'n, where he his Face
Unveil'd, in perfect Glory ſhows.

Verſe 2.

Praiſe him for all his mighty Acts,
Which he in our behalf has done:
His Kindneſs this Return exacts,
With which our *Praiſe* ſhould equal run.-*&c.*

The END *of the* PSALM-TUNES.

☞ *Page* 8, in the *Inſtructions*, The *Notes* of the *Alto* ſhould be *EEEEEFEE.*

Here

Here follows Eight Gloria Patri's, *ſuited to the Meaſures of every* PSALM *in the* BOOK.

Gloria Patri's, &c.

Common-meaſure, 8 and 6. as *Pſalm* the 4*th*.

1. TO *Father*, *Son*, and *Holy Ghoſt*,
the *God* whom we adore:
Be Glory; as it was, is now,
and ſhall be evermore.

Common-meaſure, to a *double Tune*, as *Pſalm* the 23*d*. W. T.

2. Unto the *Holy Holy One*,
The Univerſal *God*:
Be *Glory*, *Praiſe*, and *Worſhip* done,
On all the Earth abroad:
As it has been in Ages paſt,
Is now, as firſt begun:
Glory, and *Praiſe*, ſhall ever laſt,
'Till *Time* his Courſe has run.

As *Pſalm* the 25*th*, or the 67*th*. W. T.

3. To *Father*, and the *Son*,
and *Holy Ghoſt* therefore:
And *Sp'rit*, be *praiſe*, as firſt begun,
henceforth, for evermore.

As *Pſalm* the 100*d*, &c.

4. To *Father*, *Son*, and *Holy Ghoſt*,
All Praiſe and Glory be therefore:
As in beginning was, is now,
And ſhall remain for evermore.

As *Pſalm* the 46*th*, or the 91*ſt*. W. T.

5. To *God* Almighty, *Father*, *Son*,
Be *Honour*, *Praiſe*, and *Worſhip* done,
As 'twas in Ages heretofore:
Be *Praiſe* unto the *Holy Ghoſt*,
By *Saints*, and *Angels* ſacred *Hoſt*,
Both now be *Praiſe*, and evermore.

Gloria Patri's, &c.

As *Pſalm* the 87*th.*

6. To *God Almighty, Father, Son,*
And Comforter, the *Holy Ghoſt*;
Be *Honour, Praiſe,* and Worſhip done,
By Saints, and Angels ſacred *Hoſt*:
As 'twas in Ages heretofore,
Is now, and ſhall be evermore.

As *Pſalm* the 96*th.*

Sing the ſame as to *Pſalm* the 46*th*; and end with *Hallelujahs* to the two laſt Lines.

As Pſalm 136*th, or* 148*th.* W. T.

7. To *God* the *Father, Son,*
And to the *Holy Ghoſt*;
Be *praiſe,* as firſt begun,
Sing all ye ſacred *Hoſt*:
Praiſe God on high, as it has been,
So ſhall remain, Eternally.

As *Pſalm* the 149*th.*

8. To *Father, Son, Sp'rit,* all praiſe be addreſt,
By Angels, and Saints, of ev'ry degree:
To *God* in *Three Perſons,* one *God* ever bleſt,
As it has been, now is, and ever ſhall be.

The END *of the* FIRST PART.

THE

Melody of the Heart, &c.

PART II.

CONTAINING,

A Choice and Select Number of Divine *Hymns*, and Easy *Anthems*: On several Occasions. With New *Musick* set to them, Composed in *Two*, *Three*, and *Four* Musical Parts: And set down in *Score*, for *Voice* or *Organ*, &c.

The *Second Edition*, Corrected by the *Author*, according to his Original Manuscript; with large Additions.

By *WILLIAM TANS'UR*, of *Ewell*, (now at *Barns*,) in the County of *Surry*: Who Teacheth the same. (Author of the *Harmony of SION.*)

Sing *to God's* Praise *in Lofty* Hymns, *His wondrous Works Rehearse*:
Make them the Theam *of your* Discourse, *And* Subject *of your* Verse, *&c.* — Psalm cv. 2.

LONDON:

Printed by *A. Pearson*, for *James Hodges*, at the *Looking-Glass* on *London Bridge*. And also Sold by the *Author* at *Barns*, in *Surry*, Price 1 *s.* 6 *d.* Or all his Works bound together in Calf 4 *s.* 6 *d.* M.DCC.XXXVII.

Ingenious Practitioners,

THE *Figures* that are fixed over the *Notes* of the *Basses*, of all the *Tunes* in this *Book*, (when *Vocally* perform'd to perfection,) do so augment to the *Harmony*, that there is no Deficiency in the Fullness thereof in such *Tunes* as are set in *Three Parts*, from those that are set in *Four Parts*: Which *Notes* may be perform'd as an *Inner-Part*, where an *Organ* is wanting; if some of the *Tenor* be sung as a *Treble*, in the *Octave* above, *&c.*

Observe, That on such *Notes* where nothing is figur'd, you may joyn with any one of the *Inner-Parts*, that does not make a *Consecution* of *Perfects* of one kind together from the *Bass*, &c.

This Part so figur'd is most Respective to the *Organ*, &c. which *Part* must be *Vocally* perform'd with great Care and Judgment.

☞ Those *Figures* which are set over the first, and last *Notes* of the *Upper Parts*, serve to direct the Performer both to the *Pitch*, and also to the *Endings* of all *Parts* of the *Consort*: Which *Figures* shews the *Concords* of all the *Parts* from the *Ground*, or *Bass*, &c.

Yours W. Tans'ur.

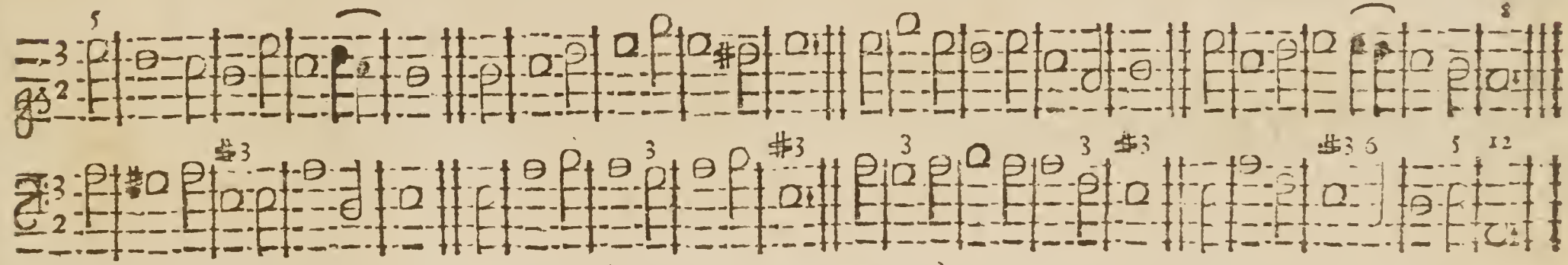
Select

Select HYMNS, *and Eaſy* ANTHEMS: *On ſeveral Occaſions.*

(*By Mr.* WILLIAM TANS'UR.)

I. *An Evening* HYMN. Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 23.)

I.

LOrd, touch my *Heart*, and I will ſing,
An *Anthem*, to my Heav'nly King:
Unto my Words incline thine Ear,
And be attentive to my Pray'r.

II.

When on my *Bed* I take repoſe,
And careleſs Sleep my Eyes ſhall cloſe:
O Guard my Soul, with Angels bright,
Secure from Danger, all the Night.

III.

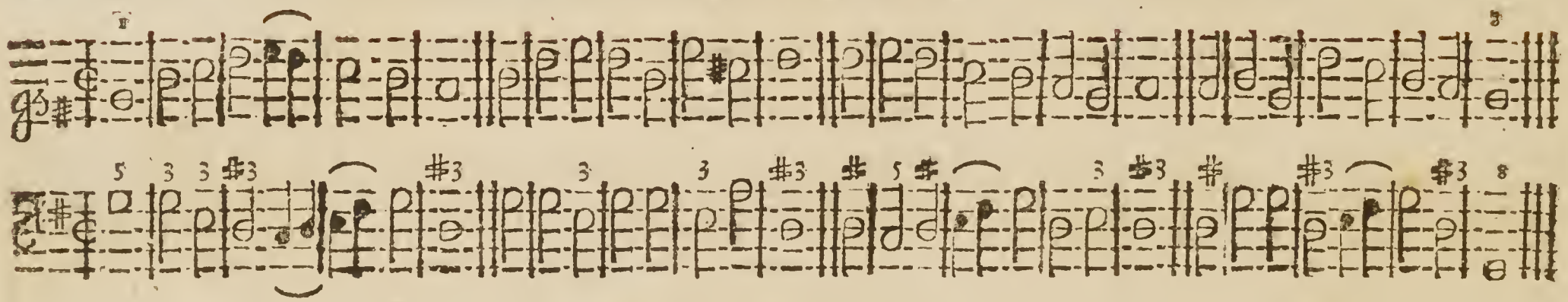
Let nothing, Lord, my Soul invade,
But guide me thro' the diſmal Shade:
That when the Day breaks in the *Eaſt*,
I then may Riſe, thy Name to Bleſs.

IV.

In *Hallelujahs*, will I ſing,
To praiſe thy Name, my Heav'nly King:
Hallelujah, *Hallelujah*;
Hallelujah, *Hallelujah*.

II. *A Morning* HYMN Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 28.)

I.

THE Day breaks forth, my Soul ariſe,
Awake from Sleep my Drowſy Eyes:
Look up and ſee the New-born Light,
Which *Sol* unveil'd from darkſom Night.

II.

My Heart, and Tongue, ſhall both accord,
To bleſs and praiſe thy Name, O Lord:
Secure this Night thou haſt kept me,
From all the pow'r of Darkneſs free.

III.

" Lord, keep my Soul, from Sin ſecure,
" My Life Unblamable and Pure:
" That when the Laſt of Days ſhall come,"
I may eſcape the dreadful Doom.

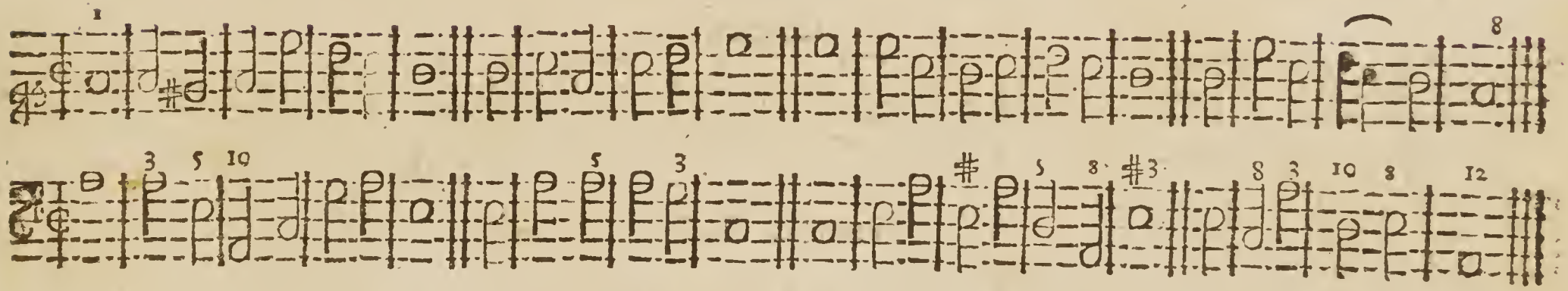
IV.

Rejoice in God the Lord, will I,
And praiſe his Name, until I die:
My Tuneful-*Notes* I'll raiſe up high,
God's Holy Name to Magnify.
(Hallelujah.)

III. *An*

III. *An* HYMN for the *Holy Communion.* Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 5.)

Rev. 19, *v.* 5. I.

" ALL ye who faithful Servants are,
" Of our Almighty King:
" Both High and Low, both Small and Great,
" His Praiſe Devoutly ſing.

Ver. 7. II.

" Let us Rejoice, and render Thanks,
" To His moſt Holy Name:
" Rejoice, Rejoice, for now is come
" The Marriage of the Lamb.

Ver. 8. III.

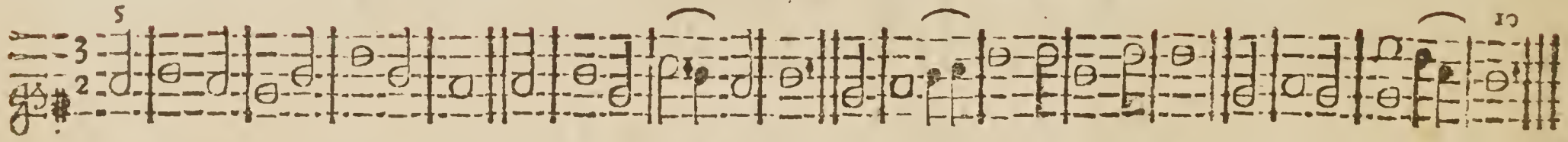
" His Bride her ſelf has ready made,
" How pure and white her Dreſs!
" Which is her Saints integrity,
" And Spotleſs Holineſs.

IV.

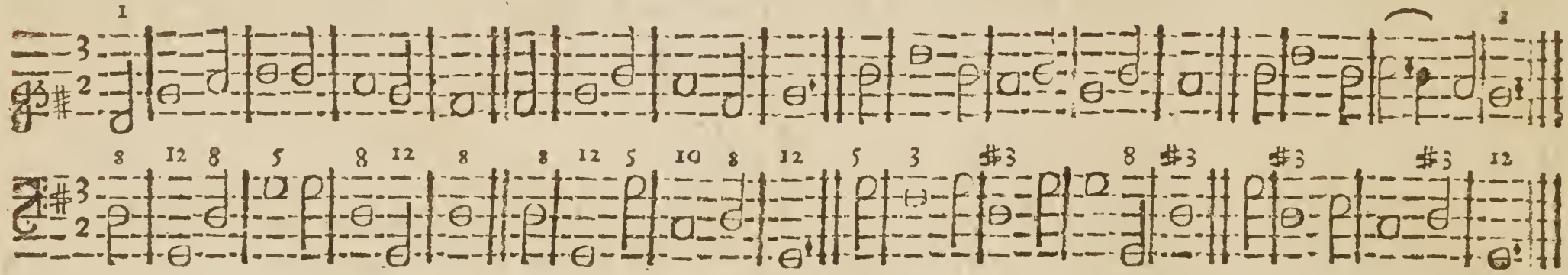
" Oh! therefore bleſt is ev'ry one,
" Who to the Marriage Feaſt;
" And holy Supper of the Lamb,
" Is call'd a welcome Gueſt." (*To Father*, &c.)

IV. *An* HYMN on the *Nativity* of our Bleſſed Saviour *Luke* 2. Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



I.

" WHilſt Shepherds watch'd their Flocks [by night,
" All ſeated on the Ground :
" The Angel of the Lord came down,
" And Glory ſhone a round.

II.

" Fear not, ſaid he, (for mighty dread
" Had ſeiz'd their troubled Mind.)
" Glad tidings of Great Joy I bring,
" To you, and all Mankind."

Con-

Continued.

III.

" To you in *David*'s Town this Day
" Is Born of *David*'s Line:
" A Saviour, who is Chriſt the Lord,
" And this ſhall be the Sign:

IV.

" The Heav'nly Babe you there ſhall find,
" To Human View diſplay'd:
" All meanly wrapp'd in Swathing Bands,
" And in a Manger laid.

V.

" Thus ſpake the *Seraph*, and forthwith
" Appear'd a Heav'nly Throng
" Of Angels, praiſing God, and thus
" Addreſs'd their Joyful Song:

VI. *Doxology.*

" All Glory be to God on high,
" And to the Earth be Peace:
" Good Will, henceforth, from Heav'n, to Men,
" Begin and never ceaſe."

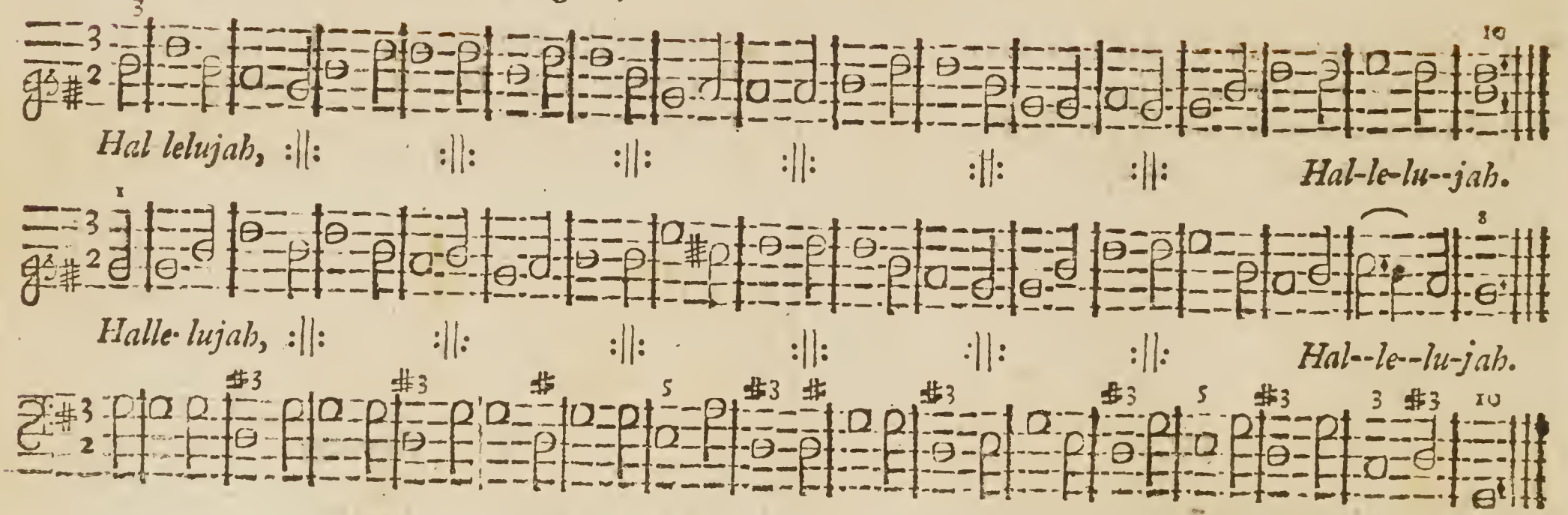
(Turn over to *Hallelujah*,)

Con-

Continued.

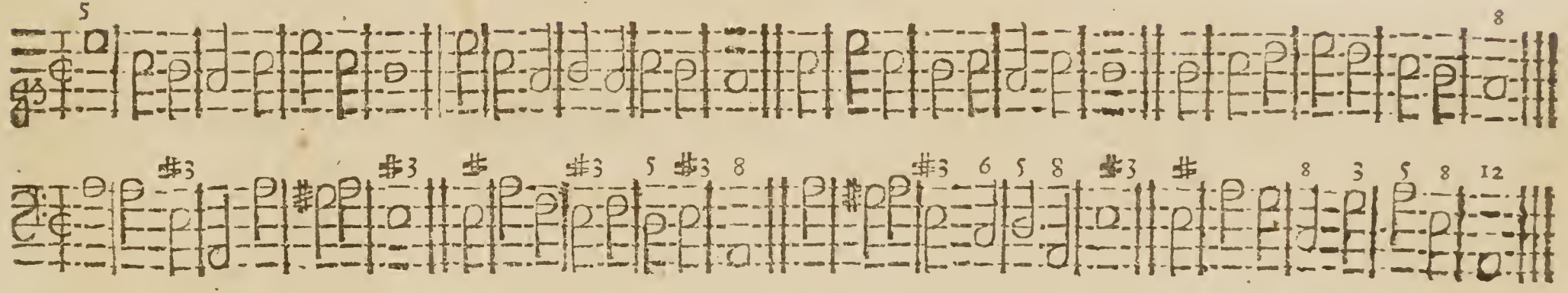
HALLELUJAHS, *&c.*

A. 3. Voc. (*Allegro.*)



V. An HYMN. On *Good-Friday.* Compoſed in Two Parts. *W. T.*

(Languiſſant.) Tenor & Baſſo.



I.

MOurn, Mourn ye Saints! As if ye ſee,
Our *Saviour* dear, Nail'd to the Tree!
A bitter Death he did endure,
To ſave the Souls of Men ſecure.

II.

Oh! How his Purple Streams did flow!
His Blood on Man he did beſtow:
With *Hands* and *Feet* nail'd to the Wood,
And Pierced *Side* ran down with Blood.

III.

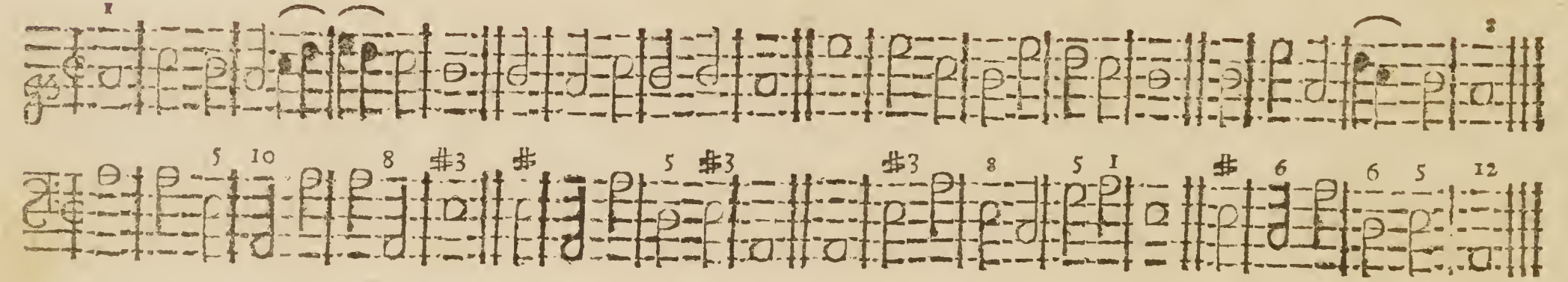
What Wiſdom can conceive or know!
What Tongue or Pen can truly ſhow,
The vaſt Demenſions of his Love,
Or ſhow his Pow'r in Heav'n above?

IV.

To God be Praiſe, and Worſhip done,
For giving us his only *Son*:
Let's *Tune* our Souls, and him Adore,
In *Hallelujahs*, evermore.

VI. An HYMN. On *Easter-Day.* Composed in Three Parts. *W. T.*

Tenor & Basso.



(*Cantus*, as *Page* 13.)

I *Cor.* 15. *v.* 20. I.

" CHrist from the Dead is rais'd, and made
" The first Fruits of the Tomb:
" For, as by Man came Death; by Man
" Did *Resurrection* come.

Ver. 21. II.

" For, as in *Adam*, all Mankind
" Did Guilt and Death derive:
" So by the Righteousness of Christ,
" Shall all be made Alive.

Coloss. 3. *ver.* 1. III.

" If then ye Risen are with Christ,
" Seek only how to get
" The things that are above, where Christ,
" At God's Right Hand is Set.

IV. *Doxology.*

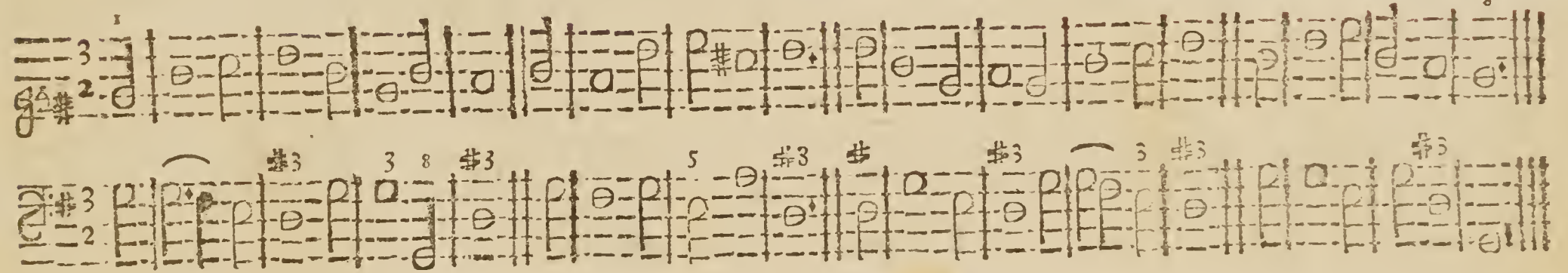
To *Father*, *Son*, and *Holy Ghost*,
The God whom we adore,
Be Glory; as it was, is now,
And shall be evermore.

VII. *An*

VII. An HYMN. On *Whit-Sunday.* Compoſed in Three Parts. *W. T.*

(*Collected from* Veni Creator.)

Tenor & Baſſo.



(*Cantus*, as *Page* 15.)

I.

" COme *Holy Ghoſt*, Creator, come,
" Inſpire the Souls of Thine:
" 'Till ev'ry Heart which thou haſt made,
" Is fill'd with *Grace* Divine.

II.

" Enlighten our dark Souls, 'till they
" Thy ſacred Love Embrace:
" Aſſiſt our Minds (by Nature Frail,)
" With thy celeſtial *Grace.*

III.

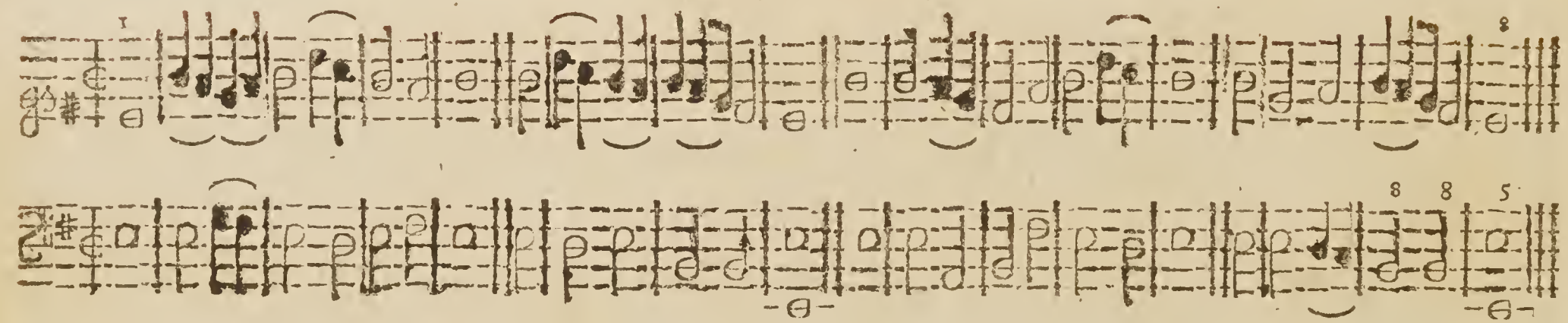
" Drive far from us the mortal Foe,
" And give us Peace within:
" That, by thy Guidance Bleſt, we may
" Eſcape the Snares of Sin.

IV. *Doxology.*

To God be Praiſe, in Perſons Three,
The God whom we Adore:
In *Trinity*, and Unity,
Henceforth, for evermore.

VIII. A *Funeral.* HYMN. Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 30.)

Rev. 14. *v.* 13. I.

BLeſt are the *Dead*, that die in Chriſt!
They triumph over Death:
In falling they do Conquer, and
Live in their Lateſt Breath.

1 *Cor.* 15. *v* 55. II.

Tho' the *dead* Bodies of the Saints,
The *Grave* does ſoon Deſtroy;
Yet at the Laſt, they'll Riſe, and ſay,
" *Where is thy Victory?* "

Pſ. 16. *v.* 10. III.

Grant Lord, when we reſign our Breath,
We may from Hell be free:
Nor let thy *Holy One* in Death,
The Leaſt Corruption ſee.

Ver. 11. IV.

To us the Paths of Life diſplay,
That to thy Preſence lead:
Where Pleaſures dwell for evermore,
And Joys that never Fade.—*Amen.*

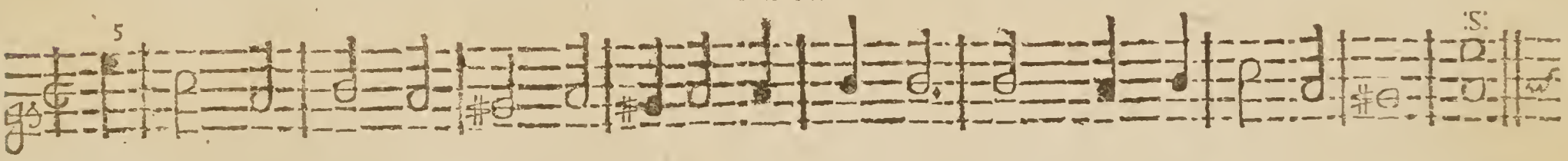
The END *of the* HYMNS.

New, *and Eaſy* ANTHEMS: *For* Voice *or* Organ.

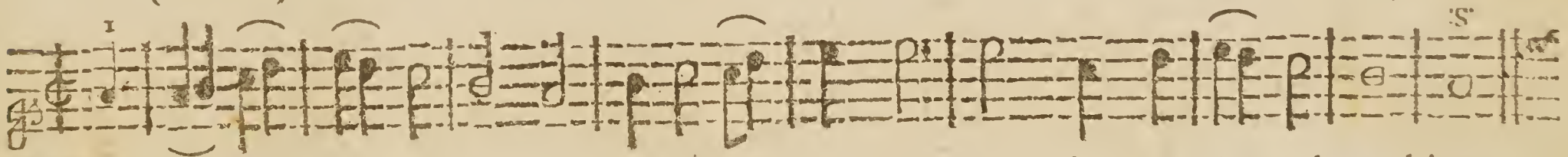
With Hallelujahs. *By Mr.* W. TANS'UR.

I. An ANTHEM. For Three Voices *Pſal.* 23*d. W. T.*

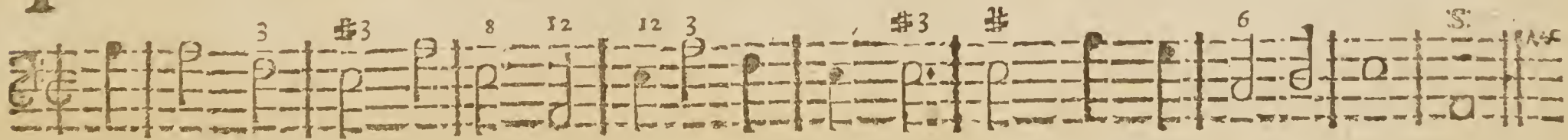
Cantus.



(*Piano.*) Tenor & Baſſo.



THE Lord he is my Shepherd, he is my Shepherd: therefore I do lack nothing.

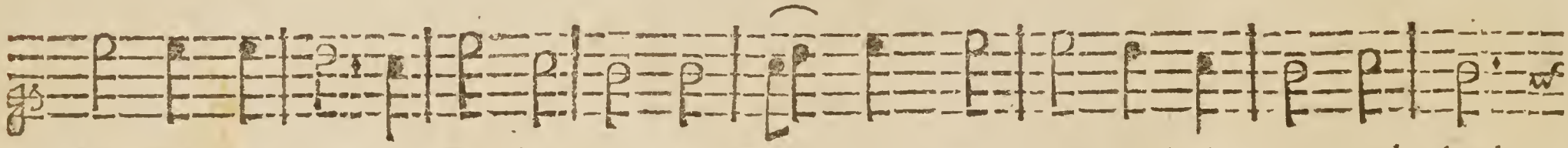


Turn over Con-

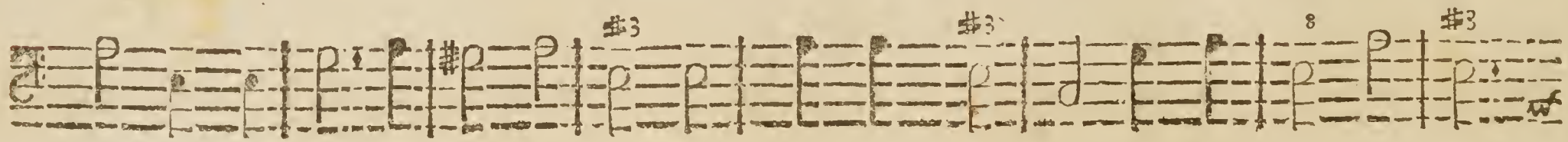
Continued.

Cantus.

Tenor & Baſſo.



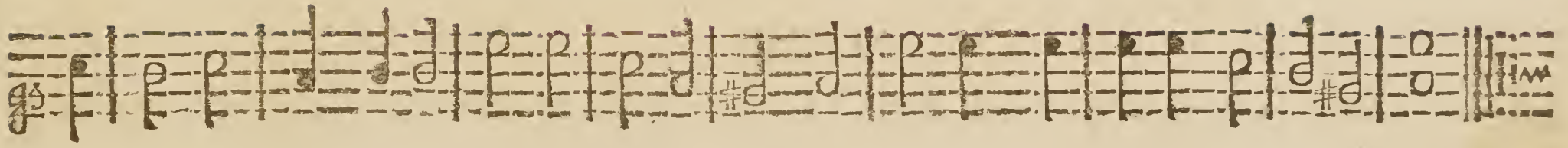
He feedeth me, he feedeth me, in Green Paſtures: and leadeth me, and lead—



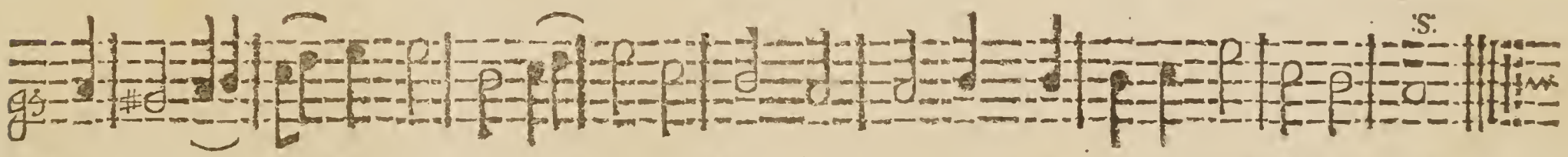
Con-

Continued.

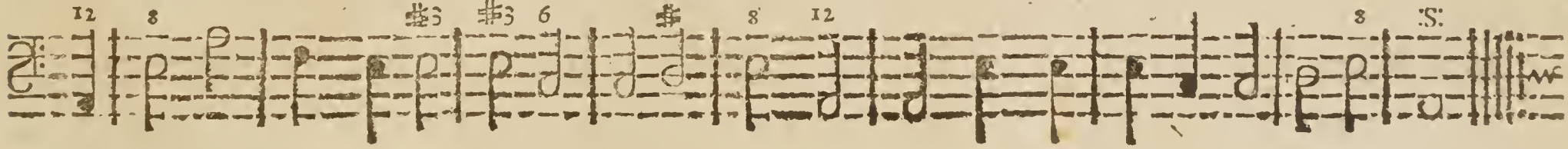
Cantus.



Tenor & Baſſo.



—eth me to the Waters, the Waters of Comfort; the Waters, the Waters of Comfort.



Hallelujah.

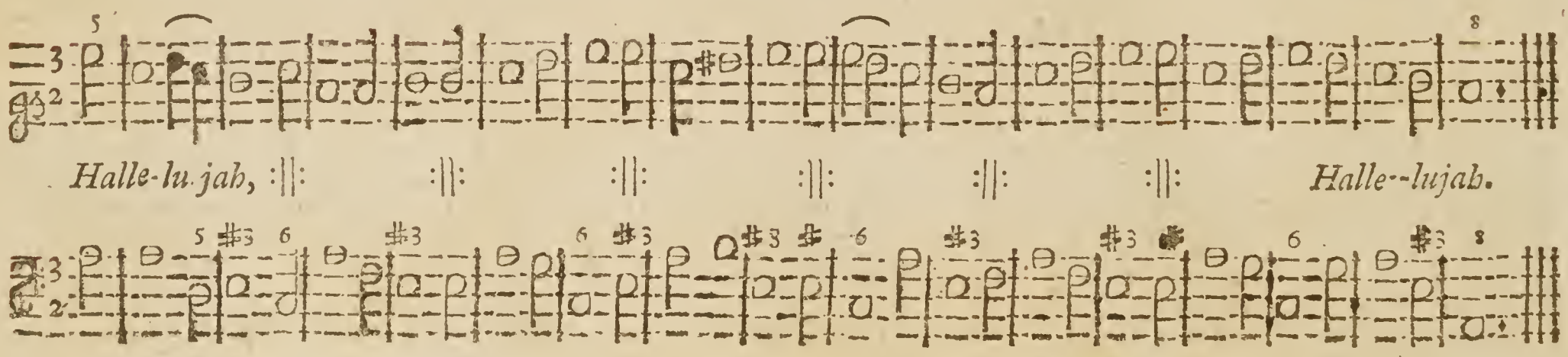
(Verte.)

Continued.

HALLELUJAHS, *&c.*

Cantus.

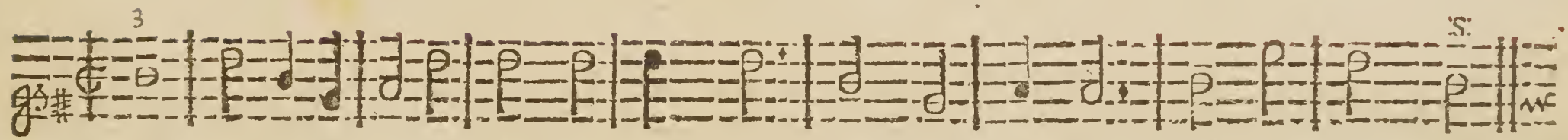
Tenor & Baſſo.



An

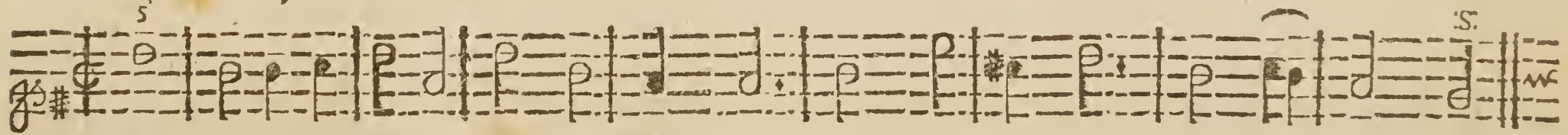
II. An ANTHEM. For Three Voices. *Pſal.* 84th. *W. T.*

Cantus.

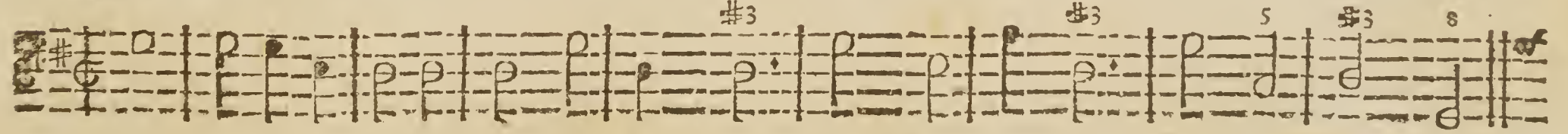


Tenor & Baſſo.

(*Divoto.*)



O How a-mi—a--ble are thy dwellings! thou Lord of Hoſts! thou Lord of Hoſts!



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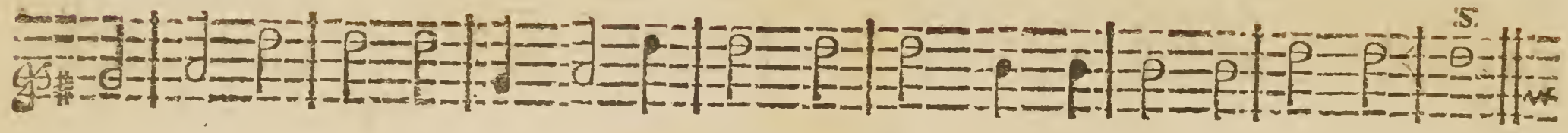
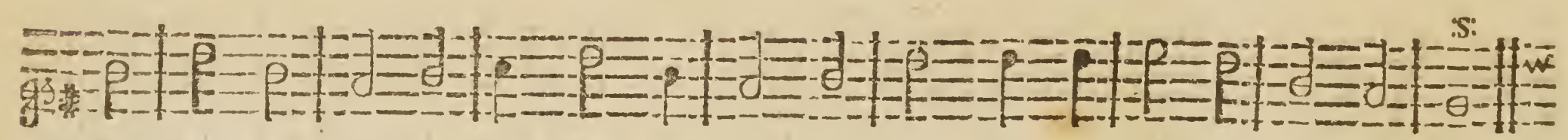
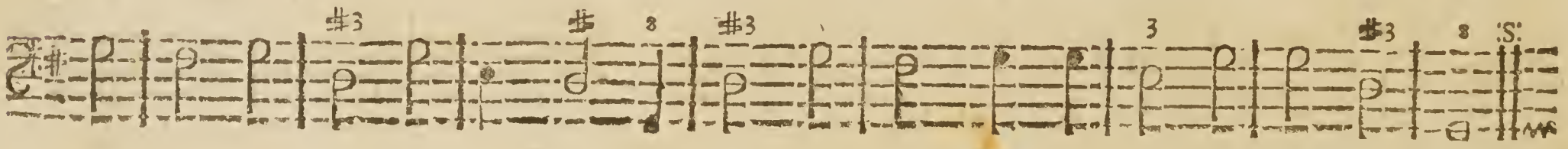
Cantus.



Tenor & Baſſo.



My Soul doth long for thy courts O Lord, my Heart doth re-joice in thee my God.



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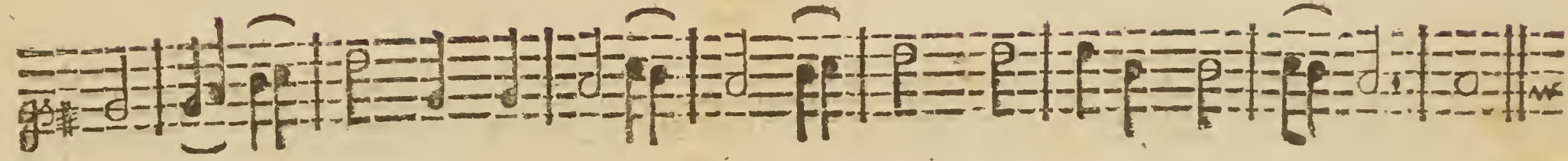
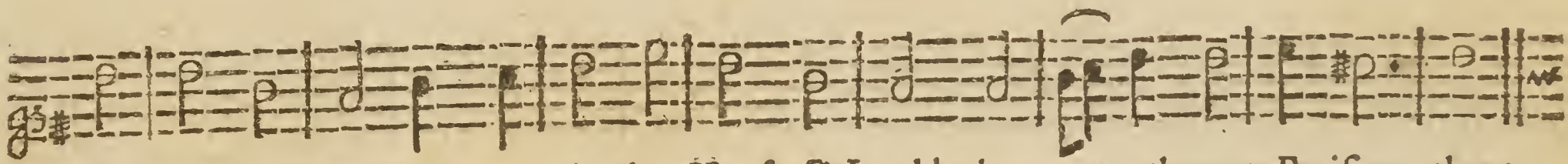
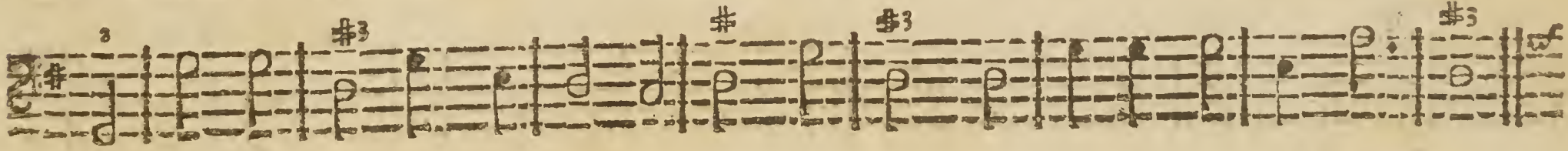
Cantus.



Tenor & Baſſo.



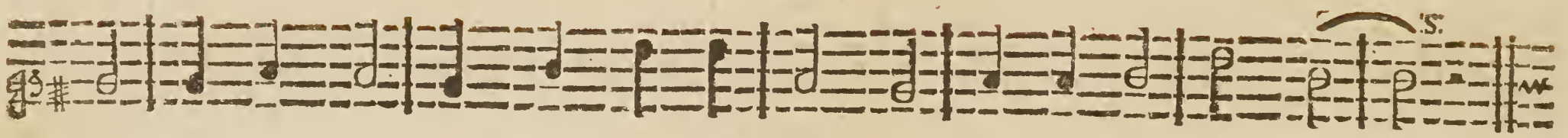
How Bleſt are they that dwell in thy Houſe O Lord! they are al-ways Praiſing thee:



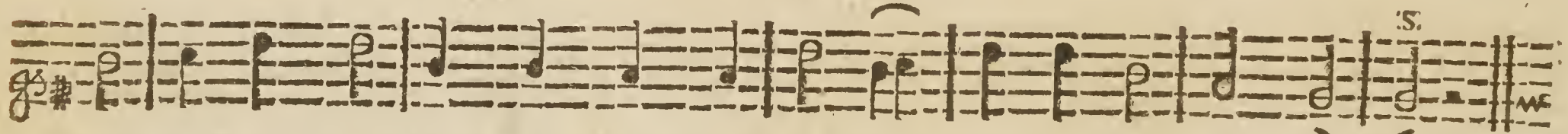
(Verte Subito.)

Continued.

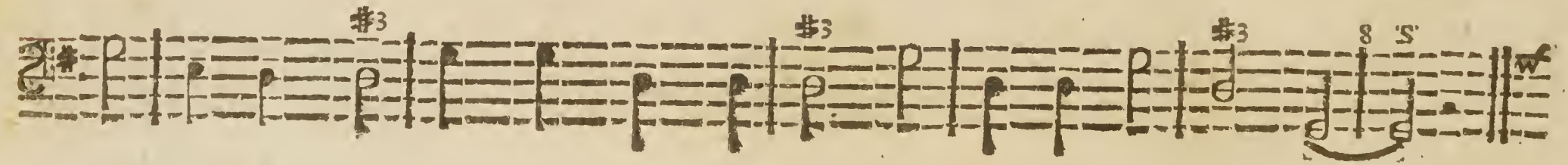
Cantus.



Tenor & Baſſo.



they are al-ways, al--ways, al--ways, they are al-ways Praiſing thee. *Hal-*



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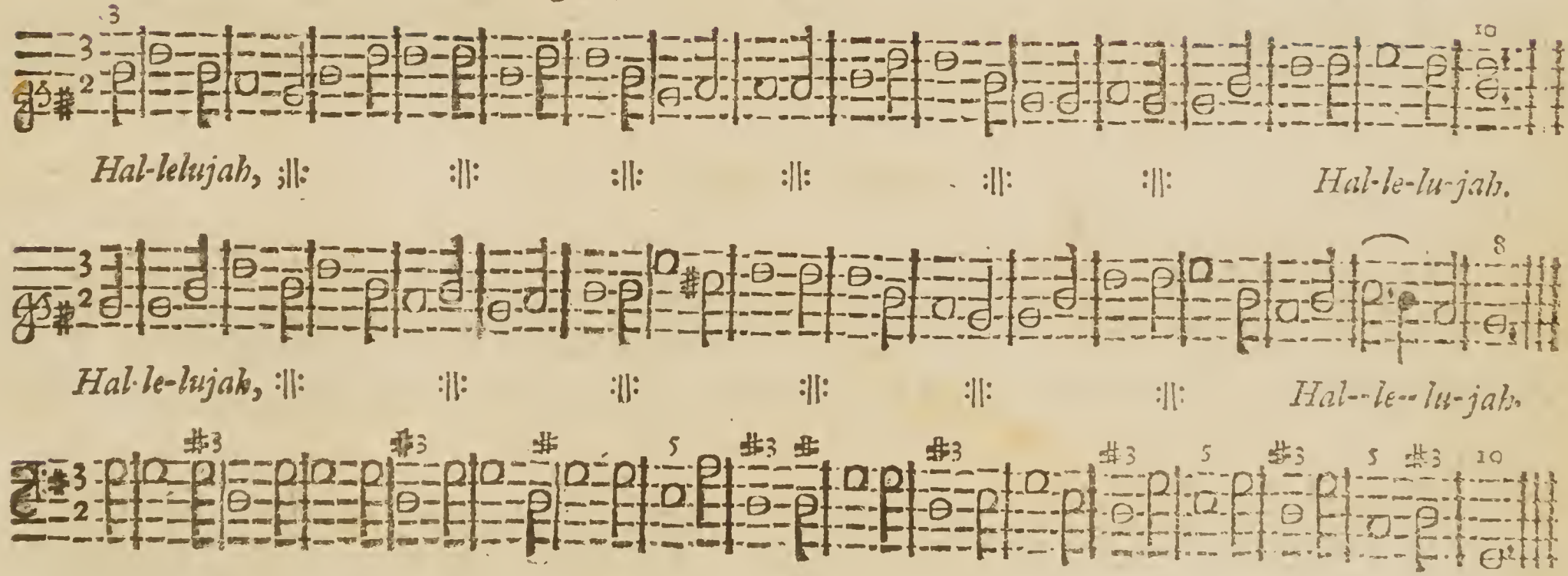
HALLELUJAHS, *&c.*

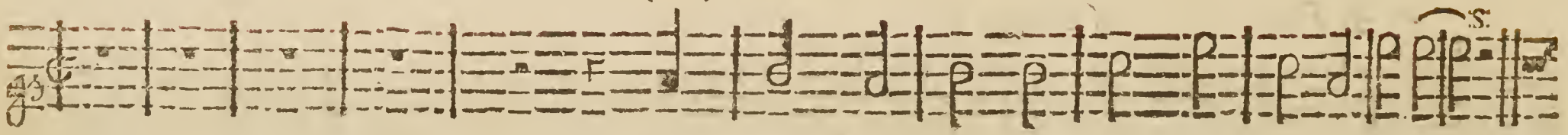
A. 3. Voc. *(Allegro.)*



III. An ANTHEM. For Three Voices. *Pſal.* 86th. *W. T.*

Cantus.

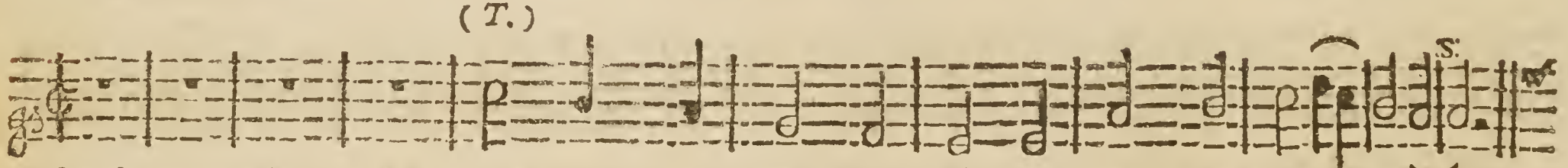
(*T.*)



Bow down, *&c.*

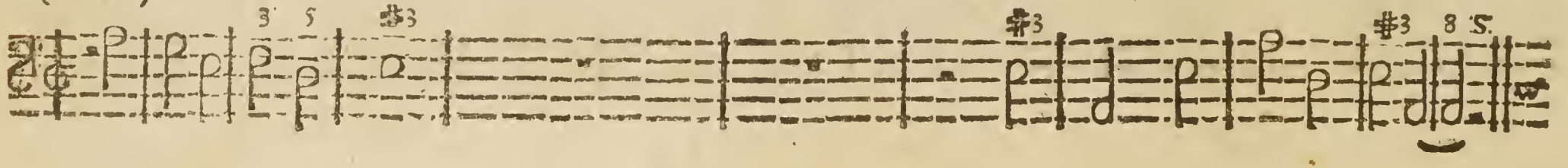
(*Lamantatone*) Tenor & Baſſo.

(*T.*)



BOw down thine Ear, O Lord, Bow down, down, down thine Ear, bow down thine Ear and hear me.

(*Solus.*)



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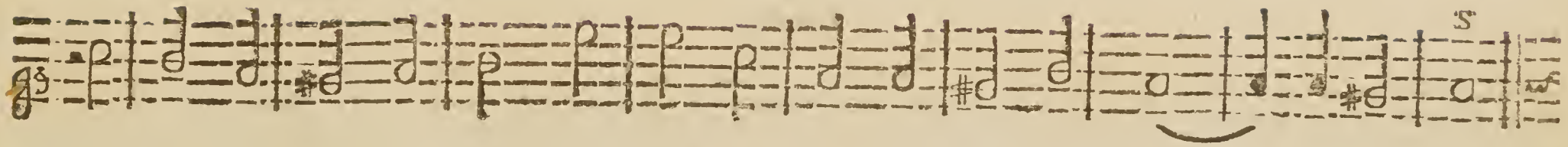
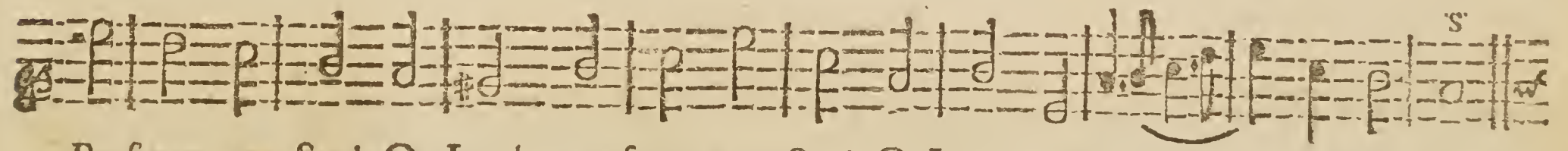
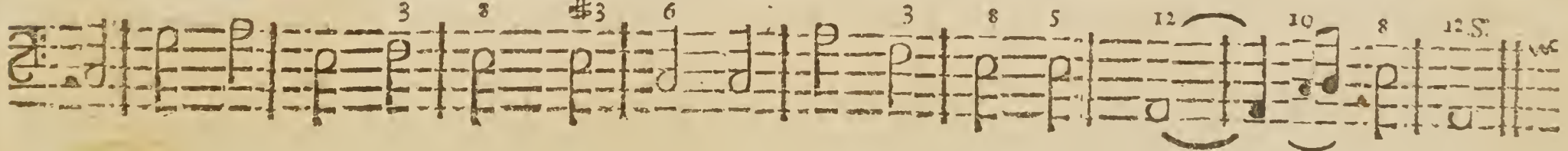
Cantus.



Tenor & Baſſo.



Preſerve my Soul O Lord, preſerve my Soul O Lord, and be my Comfort.



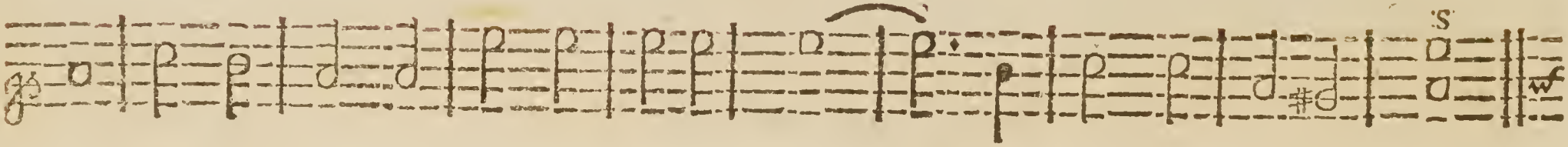
CHORUS.

(Verte ſubito.)

Continued.

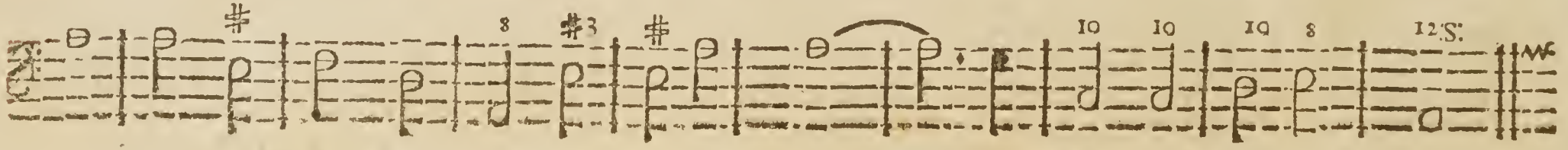
CHORUS.

Cantus.



[*Piano.*] Tenor & Baſſo.

I will Praiſe thy Name O Lord, I will Prai——ſe thy Name for e—ver—more. *Hal-*

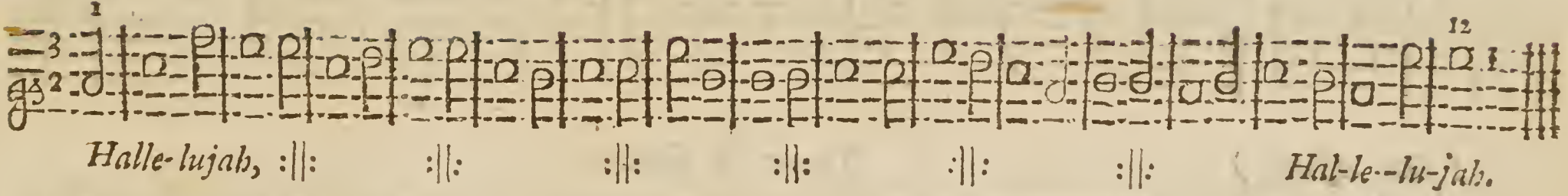


Hallelujahs.

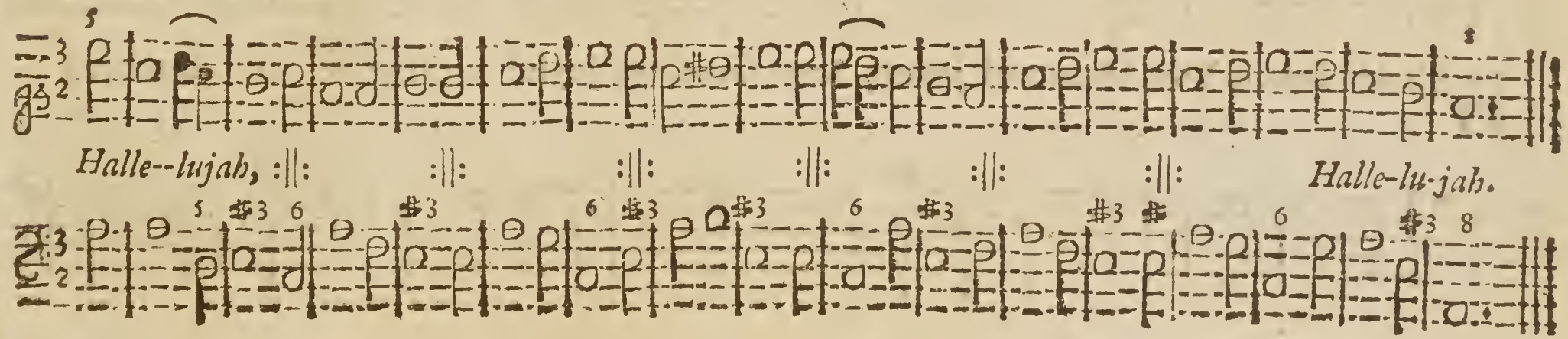
Continued.

HALLELUJAHS, *&c.*

Cantus.

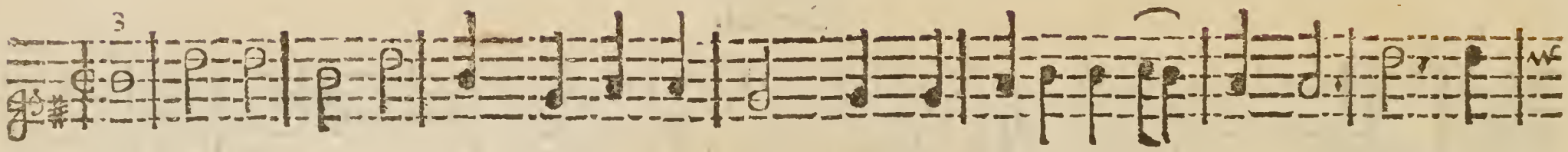


Tenor & Baſſo.

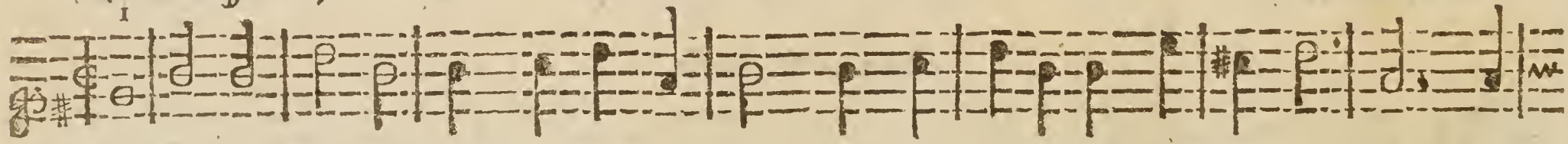


IV. An ANTHEM. For Three Voices. *Pſal.* 133*d.* *W. T.*

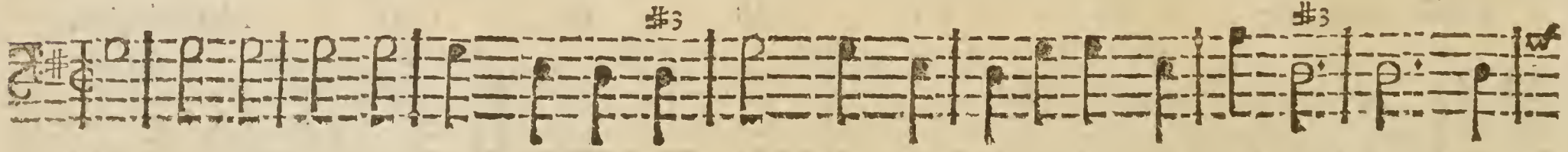
Cantus.



(Con Affetto.) Tenor & Baſſo.



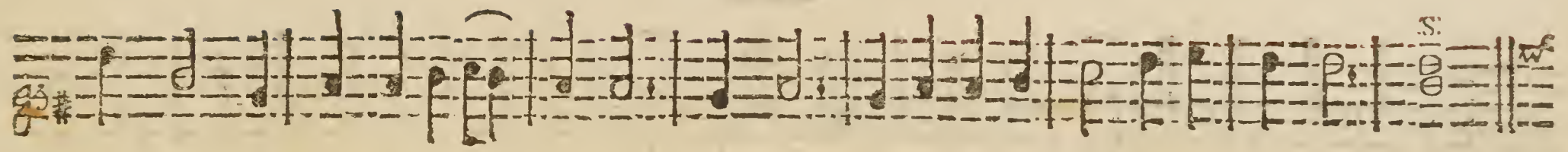
BEhold! behold how Good and Joyful, how Good and Joyful a thing it is, Brethren



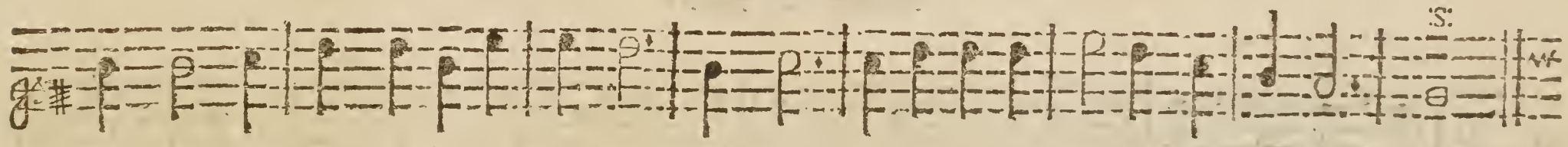
Con-

Continued.

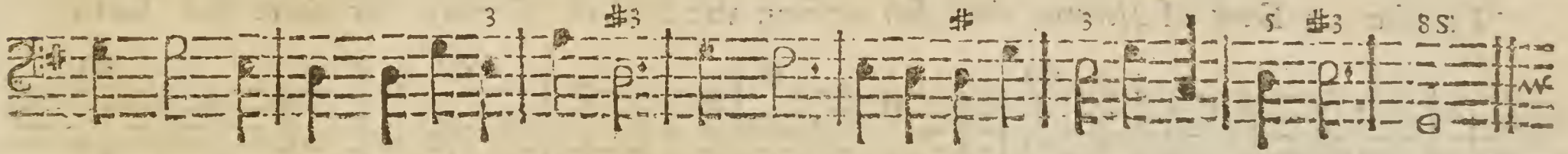
Cantus.



Tenor & Baſſo.



to dwell to—gether in U—ni—ty ; to dwell together, to—gether in U—ni—ty.

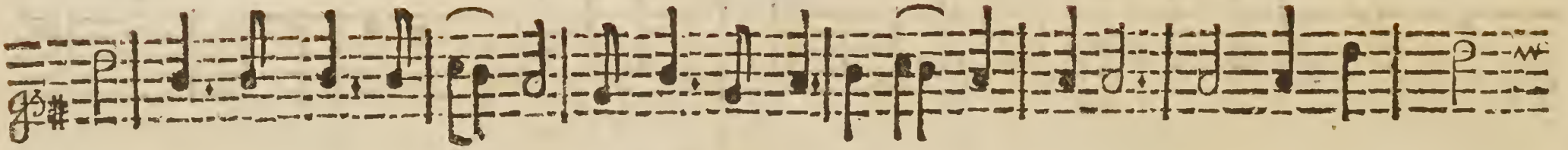


Turn over.

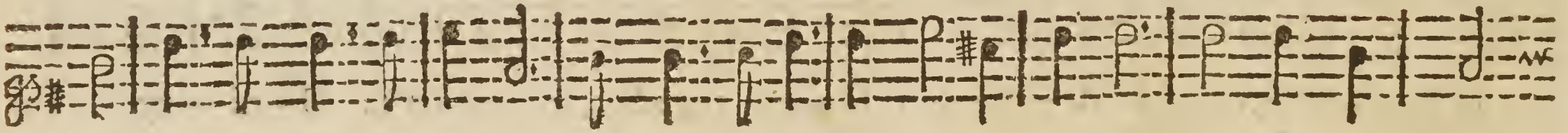
Con-

Continued.

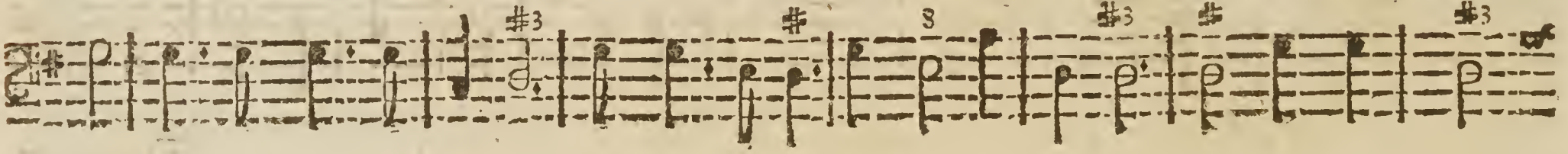
Cantus.



Tenor & Baſſo.



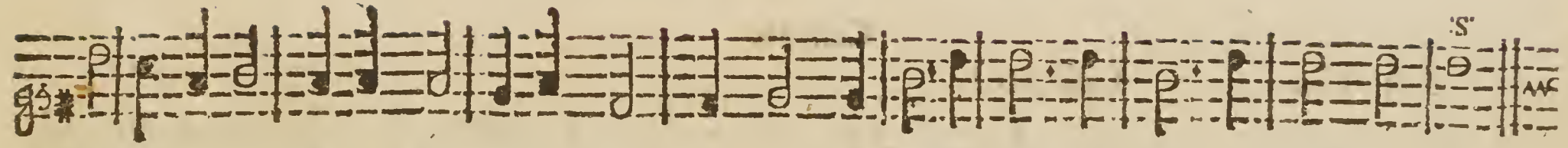
'Tis like the Dew of *Hermon*, that fell up--on the Hill of *Si—on*, for there the Lord



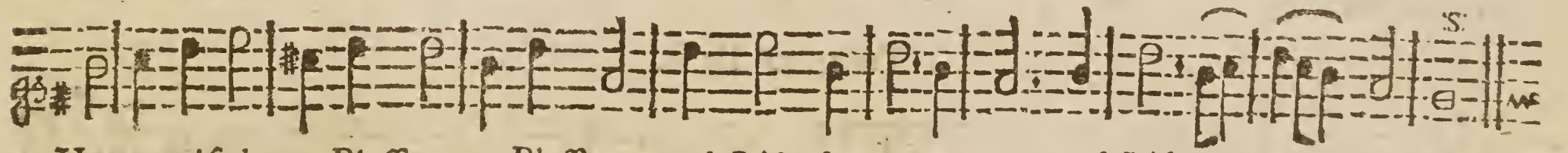
Con:

Continued.

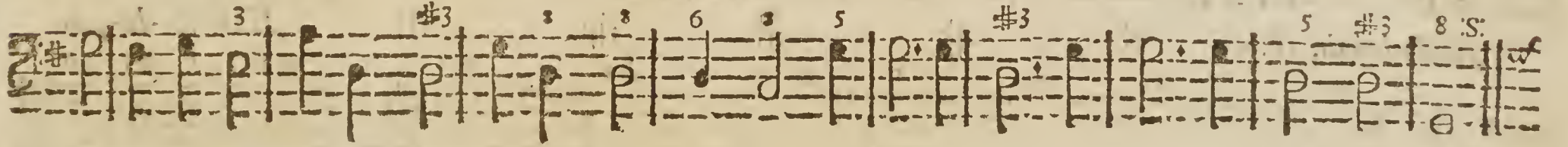
Cantus.



Tenor & Baſſo.



He promiſed a Bleſſing, a Bleſſing, and Life for evermore; and Life for e—vermore.



Hallelujah.

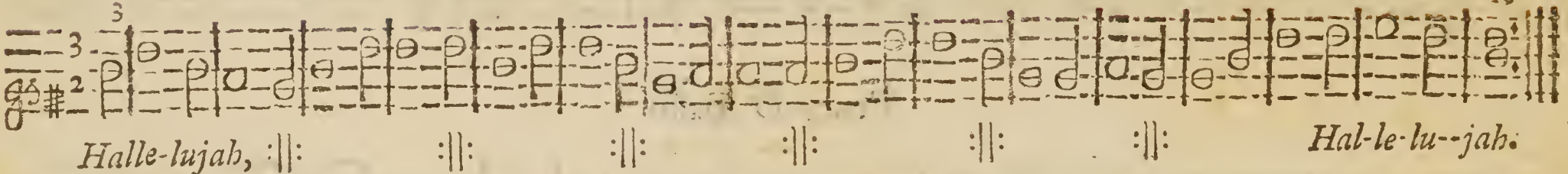
(Verte.)

Continued.

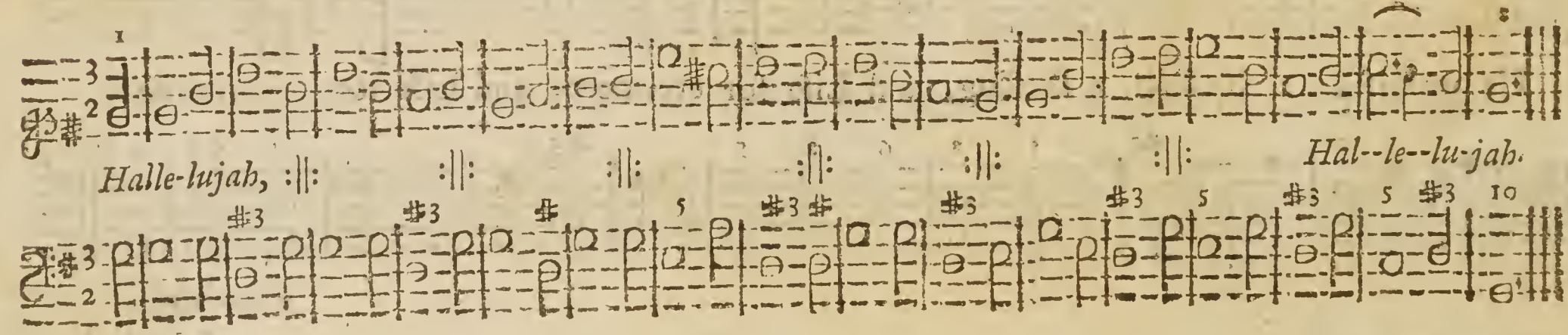
HALLELUJAHS, &c.

Cantus.

A. 3. Voc. (*Allegro.*)



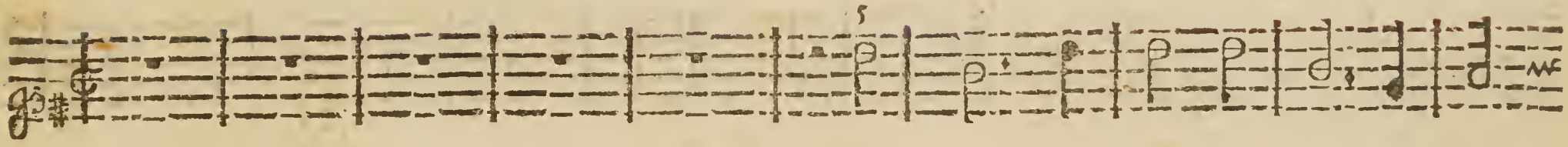
Tenor & Baſſo.



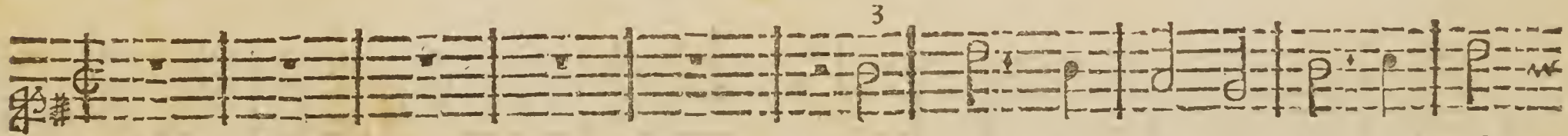
An A N-

V. An ANTHEM. For Three Voices *Pſal.* 150*th.* *W. T.*

Cantus.

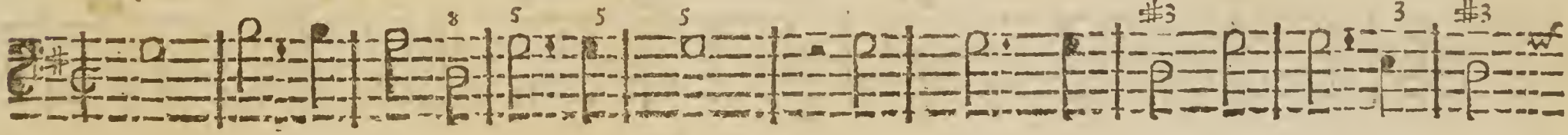


(*Maeſtuſo.*) Tenor & Baſſo.



O Praiſe God in his Ho—li---neſs, Praiſe, Praiſe him in his Ho—li---neſs;

(*Solus.*)

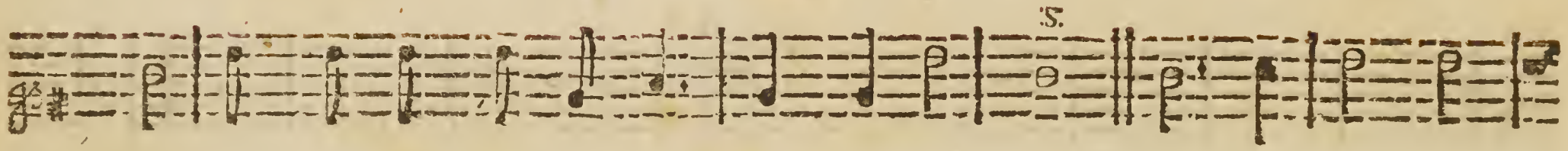


(*Verte Subito.*)

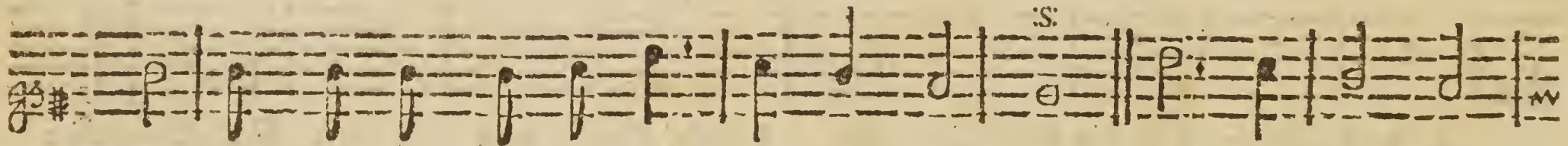
Con-

Continued.

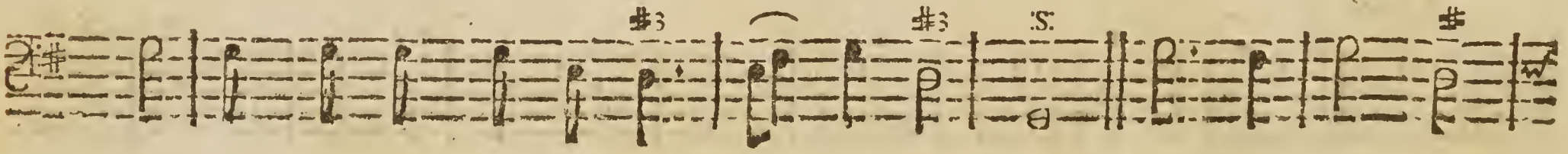
Cantus.



Tenor & Baſſo.



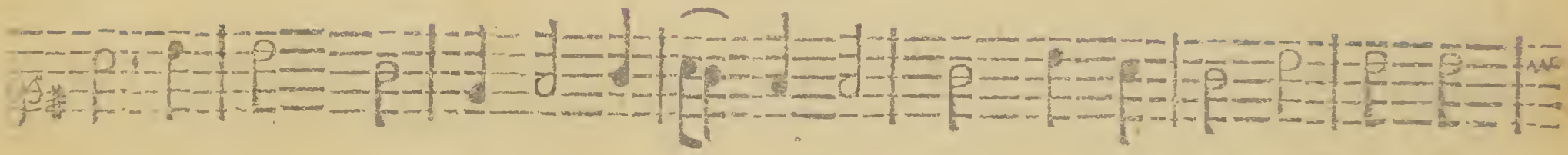
Praiſe him in the Fir—ma·ment of his Pow—·er. Praiſe him in his



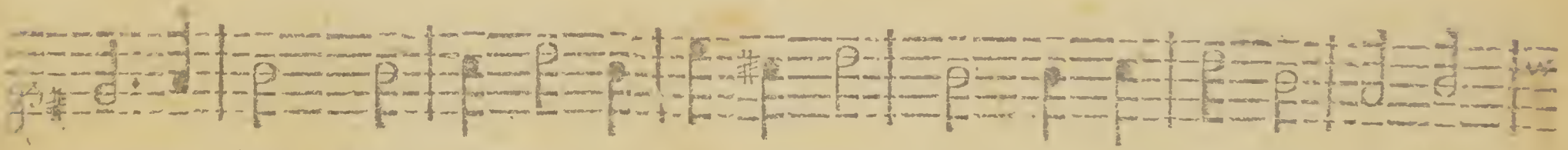
Con-

Continued.

Cantus.



Tenor & Baſſo.

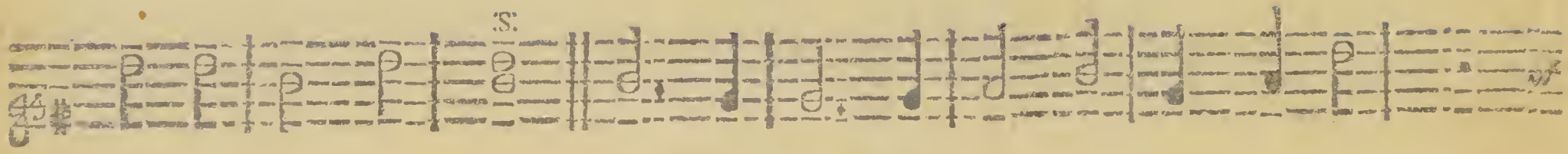


no—ble Acts, Praiſe him in his no—ble Acts; Praiſe him ac—cording to his

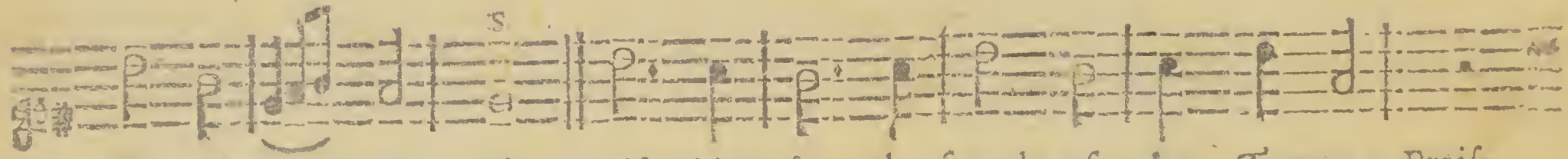
The Melody *of the Heart.*

Continued.

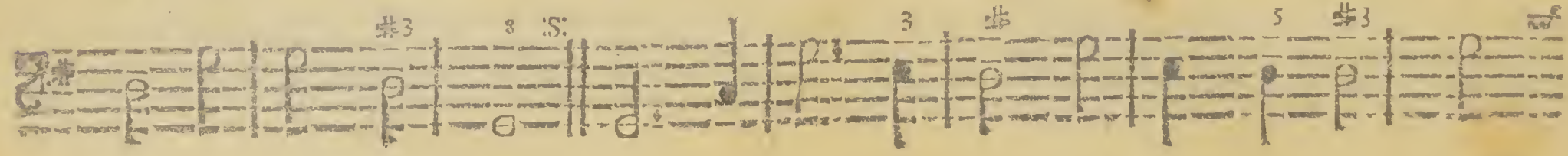
Cantus.



Tenor & Baſſo.

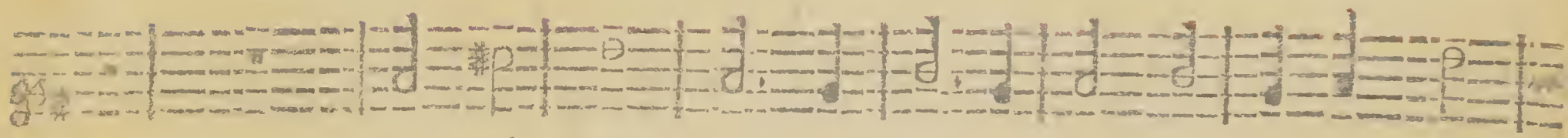


Ex--cel—lent Greatneſs. Praiſe him in the ſound of the *Trumpet*; Praiſe



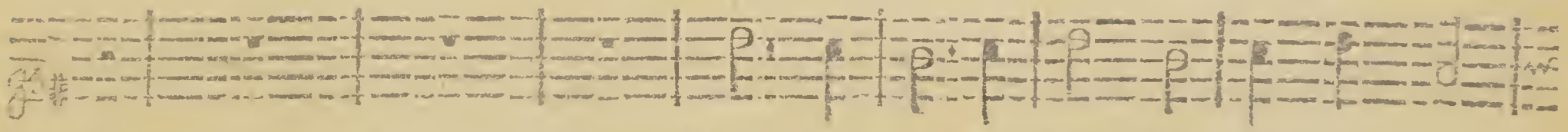
Continued.

Cantus.



Lute and *Harp*:

Tenor & Baſſo.



him upon the *Lute* and *Harp*: Praiſe him in the *Cym--bals*, and *Dan-ces*;

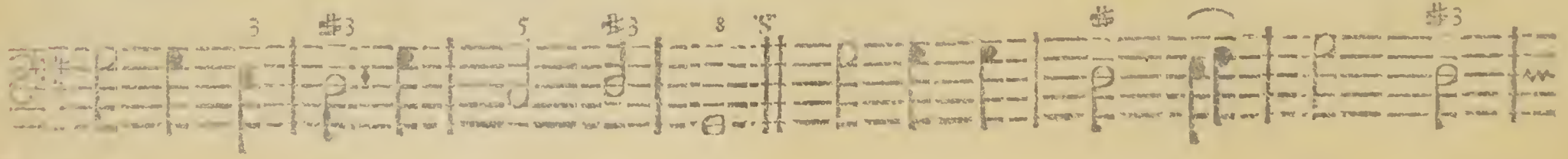
Continued.

Cantus.

CHORUS.

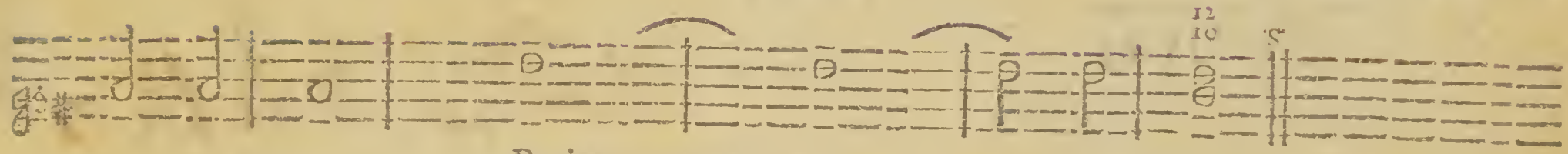
Tenor & Baſſo.

Praiſe him up – on the *String* and *Pipe*: Let ev'—ry thing that hath breath



Continued.

Cantus.

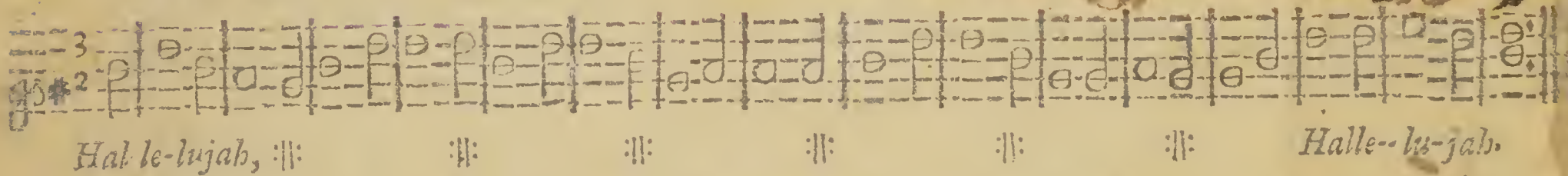

12
10
Prai — — —

Continued.

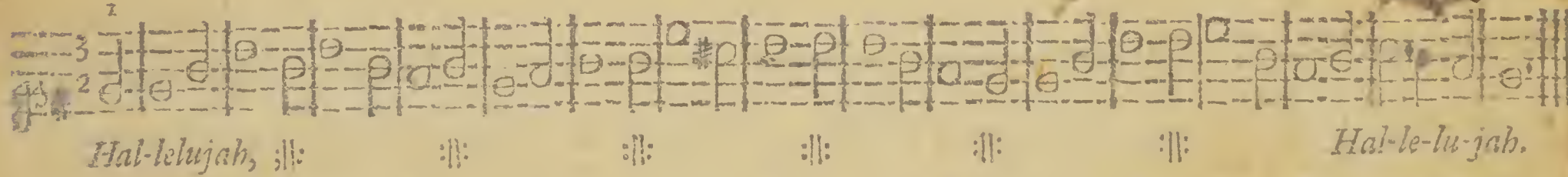
HALLELUJAHS, &c.

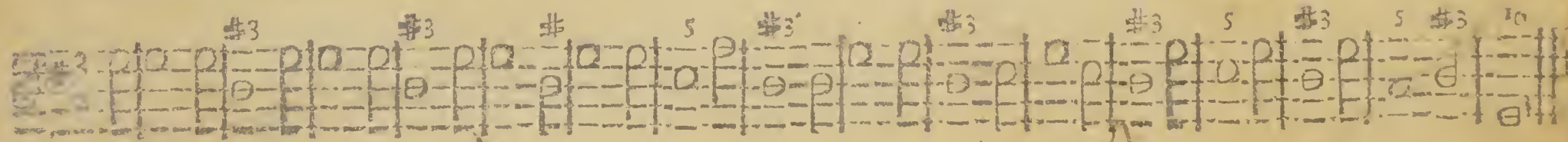
Cantus.

A 3. Voc (*Allegro.*)



Tenor & Baſſo.





(*The End of the* Anthems.)

[illegible]omahant,	28	0	♒	23	0	Sou.
The point of the dart	1	10	♒	39	30	Nor.
The tayle of the Swanne.	0	20	♓	60	0	Nor.
The right thygh of Pegasus.	22	50	♓	31	0	Nor.
The tayle of the Whale	27	0	♓	20	20	Sou.

How to finde out the right and oblique ascention of any starre, and also the ascentionall difference.

Proposition. 32.

The right ascention of any star is an arch or portion of the Equator, to bee counted frō the first point of Aries according to the succession of the signes, with which portion in a right Spheare any starre both riseth, mounteth to the Meridian, and setteth: and in an oblique Spheare it is a portion of the Equator, wherewith the star is mounted to the Meridian: as for example, in a right Spheare the star called Cor Leonis, that is to say, the hart of the